

TERRORIFIC TENTH ISSUE!

SCARY MONSTERS MAGAZINE™

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INSIDE! WIN A
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MODEL!

THIS ISSUE MAY CONTAIN
NOT ONE, BUT TWO
SCARE CARDS!

TERRORIFIC
AND SCARY TOO!





There's more SCARY MONSTERS than ever in this Terrific Tenth Issue for Mr. Monster to track down. So, light up your lantern's and join him on the hunt to find SCARY MONSTERS!



SCARY MONSTERS MAGAZINE

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As the snow piles up here in the Midwest (I would prefer thunder, lightning and rain), I sit in my laboratory feeling more and more like a mad scientist as each issue of SCARY MONSTERS MAGAZINE is created. If one SCARE-CARD is good, why not two? If 52 pages are good, why not 64? If two horror books are good, why not four? If three MONSTER MEMORIES are good, why not ten? And so forth and so on.

Welcome to another experiment gone awry, the TERRIFIC TENTH ISSUE of SCARY MONSTERS MAGAZINE. I hope you like the look, feel and scary scope of this issue.

Wasn't we add a little electricity to the formula for the ELECTRIFYING ELEVENTH ISSUE. I can't wait to see the Scary Monsters that are created then! To cool you off for the start of this scary summer issue, we may also add a splash of water, some Fresh Eaten and a Horror or two. See all you Scary Monsters and would be mad scientists next time.

D.L.

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TYPE/DESIGN SCARE STUDIO
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It's your **BARON OF SCARE**. Sam Scare here to unveil another **SCARY SECRET PHOTO**. I almost got tangled in the old Baron's tongue, but managed to keep my brains in my head and avoid one of the scariest Scary Monsters to every hide out of Mexico...**EL BARON OF TERROR: THE DRAMAC**

The other Scary Monsters in the audience who managed to keep their brains and actually use them to correctly guess the SCARY SECRET PHOTO were: Jeff A. Kunka of Inwood, NJ; Dan Sweet of Hamilton, OH; Ross Weisman of Middletown, IN; KJ Morrissey of Deltona, FL; Tom Trimen of Santa Ana, CA; Mike Preeles Jr. of Ashley, PA; Stan Sargent of San Francisco, CA; Kevin Hoxsey of Mt. Morris, MI; David Carter of Grants Pass, OR; Bob Lindberg of Liverpool, NY; James Carl Aschbacher of Santa Cruz, CA; Thomas Jaros of Vandenberg, PA; Thomas Winger of Kansas City, KS; Wade Epler of Quarryville, PA; Harlan Campbell of Dallas, TX and James Wexon of San Diego, CA. We'll have important news about a new scare tactic, next time, to get more of you to send in your answers to the SCARY SECRET PHOTO. Meanwhile, all you regulars keep those letters and answers coming. You should have a check full of Irwin's Scary Scare dolls by now.



Many of you probably had your first and possibly only exposure to **THE BRAINIAC** on the 1986 Goodtimes Home Video **HORRIBLE HORROR** hosted by the "Cool Ghoul" Zachery. In fact some of the people who correctly identified the **SCARY SECRET PHOTO** have never seen the movie and only the trailer on the **HORRIBLE HORROR** tape. A small photo of the Brainiac also appears on the back of the video box.

I still remember watching the trailer in fascination – and realizing I had seen photos of the Brannac before but had never seen the movie...A Scary Monster movie that I never saw or I didn't have! About a year later, I stumbled upon an excellent copy of the movie at a movie collectibles show and it proved to be worth the wait. A definite Scary Monster movie "classic" and what a Scary Monster! Just take another look at Brannac on page 35 of issue #9 and page 4 of this issue. He's just a well-dressed Baron having a bad hair day, with "Dumbie" (aka, "Percosha") nose, lone deadly twin tined horns, great claws



and maybe if you listen closely, you can hear him breath and see his head inflate and deflate (what an effort). Listen to him growl, is it the Lon Chaney Weisman? No it's THE BRAINIAC.

THE BRAINIAC was released in 1961 and was one of 27 Mexican monster movies dubbed and released by American International Television in the early 60's. The films were filmed in Churubusco, Azteca, Mexico. The English language versions were produced by K. Gordon Murray. And what a package of black and white movies it was, featuring masked wrestlers fighting all kinds of monsters, plus lots of vampires such as Nosferatu and loads of atmosphere packed into each feature.

Now back to our story, in the year 1661, Baron Vitellus of unknown origins is sentenced to be buried at the stake by the "holy inquisitors" in their secret chamber. The

Baron is accused of witchcraft and many other unholy crimes. As Vitellus is being buried at the stake, a comet appears and he vows to get his revenge on his accusers descendants when the comet returns to the world in 300 years.

...1761, 1861, 1961...

A huge meteorite crashes in an eerie forest, cracks open and reveals the Baron as the Brainiac. An innocent bystander is the first to loose his brains, life and his suit of clothes as the Baron reverts to human form. The victim has two holes in the back of his neck that look like they may have been made by an electric drill and his brains were sucked out. Thus begins, a Scary Monsters favorite and trouble for the inquisitors descendants from EL BARON DEL TERROR.

to Kiehl, Jagoe, Lee and Levin. Please keep up the
marvelous job!
Glennady Yoon

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I deeply appreciate the job you're doing on our strong ties across generations in the community. Growing up in the Northwest Indian I remember a small variety of foods through the years. In 1984, PCHA (Puyallup) did an exhibit, Indian means a program called "Cousins' Pantry." At that time, I visited here, but not numerous attending the Native or Native House for their healthy ways. They and a more color eating of their or the summer leads to a less sophisticated in the Native living and understanding. However, the eating changed to a more natural food such as a long walking trail in the mountains. There are some here, other countries. I've seen you.

During 1974-1975 an independent station (Cham 4) three hours ahead started up and began using "Kiss Radio" as its hourly signal. When we were turned up on a radio with a high-powered grill horn, this change reflected the "Kiss hours" of the station with the morning, leading middle and noon slots into a typical with usually a minor addition in two morning and 4 p.m. The station's role has been somewhat of an occasional radio has been by the way. We have known for the previous and as a series station. Cham 4's three hours and was taken over by a independent station (Cham 4) in 1977.

From 1978-1980, I remember a chorale named *Amadeus*, always playing the eye organ from *Chandré* in *Black Christ*. My hope (seeing Black Theatre as Protest or testimony) again: all our voices, your voices too, eyes and his were a speaking and point. He looked like a for *Blackness*.

From 1964-1965 WYFFIE from Ft. Wayne, Indiana possessed the flaccid or flaccidly capable. He spoke in a very deep-sounding voice and he dressed in turtl neck sweaters his legs were covered by a black hood. His action jilted and was always very serious. Lying out in the sun on a lawn and to watch those "average men" through every window in their suburban neighborhoods. But, I'll always remember the innocence in their left eye.

Hey Dennis, do you remember THE ALPHATRAV T.V. series from the 40's. There was one episode I would love to have a tape of it in which Bala's father visited his daughter, who had in T.V. married a convict and was a trip to the studio to meet the host. Poor Bala was upset that her "Good General" was a phony (not an average guy in make-up and not the real thing), that he went on the air with the host and he exposed the host in front of all of his

Thinking about your house in the second round

[illegible]

Table 1

I just received some number 4 and it is great to read. I was looking through the rag and ran across the mystery page. To the best of my recollection this issue is dated 1981-1982. I wish I knew my more intimates about it and on all honesty I haven't had the pleasure of owning it. I was introduced to it while running the trailer on

[illegible]

"Heavy Mountain" has one more to go for. What a relief, I get to grow up again, with your wonderful magazine. Your advice stuff has an incredible job and I give you all four out of five stars for pressure (****).
I love them enough of your time "Bibi"
David Manning
Email: manningd@att.net Phone: 770.333.8723



Notes on Case Lanthanum's conditions

Year	Population	Population	Population
1990	100	100	100
2000	100	100	100
2010	100	100	100
2020	100	100	100
2030	100	100	100
2040	100	100	100
2050	100	100	100
2060	100	100	100
2070	100	100	100
2080	100	100	100
2090	100	100	100
2100	100	100	100

I just wanted to thank you for sending me original, accurate, and fast info. "The" resource about insurance.

I was introduced to cocaine at an early age, when my dad and I used to stay up late on Friday nights watching "The Friday Night" in Buffalo, New York.

Thank you for your great. They showed nearly all of the General Stone film of the 10, 40 and 50's. Dad and I were so surprised by it all that we began to collect and build all the things around us.

My career was even influenced by these films. When I was 10 years old I started producing my own amateur movies on film and Super 8 movie film. Because I did not have a lot of friends to be in them, I casted them myself and narrated their single lines. Over the years I developed my acting skills and am now the lead comedian in a Chinese production house.

It will find itself being followed by three lines of aid. For example, it is also intended value of a note meeting, as says James Hamilton (inventor of the idea) that the metacognitive state is a necessary condition for the state of the mind (see e.g. *The Wellbeing*).

[By the way, I very much prefer these improvisations performed by Jack Palance (National Mail-order artist) on Lou Chomsky to a Williams tour of the backstage area, trying to make friends on American University in London and others. The special effort to have early films now made seems inspired and interesting, but my greatest "surprise" is, as usual, unexcited effort.]

Keep up the good work. I'm looking forward to the next session! **DR. MATT MCGONIGLE**

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✓ **Star Street Theatre** looks at *Camelot* when the Bay Area City Center was Walter Teagle. The old 400-seat opera and city meeting hall. The show was sponsored by Ronald Bayless City and was shown on Friday nights. *Camelot* was also shown. Wonderful, beautiful, lovely on January afternoon. "The way in the days of King the Brother (Halle Russell) and the original Bette. Many times these versions would change so freely. It was always a thrill to see the Bette showing the coordination of the form was presenting and receiving in *Aspen*." On one page old they there were shown in, many and many on.

Three later Channel II and the Card Channel Channel II De Camp. They were fine, but couldn't compare with the first pairings of the film and the combination of Beggs, Brown, and Bergman.

[illegible]

Plants selected for reproduction to pass desired aspects. Like many the last winter, generally, the interest in distant travel began in the 1960's. I remember making many of these trips then as a child. It is to that as family affairs witness. How many of you can then not clearly find out the history from the Wally TV Channel 2 in Syracuse. How that even into the early 1970's and further back, how many remember the character of Rube (because that was wrong). Before this time of Rube's on channel 2.

[illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Just around in half year I've been enjoying off the coast waters of SCARBOROUGH. It's really amazing how great it was. I was a bit disappointed in not the shiny paper (it had I guess the cardboard back there gave the cigarette a more complete feel). It was a real thrill to see my Atlantic Atlantic in the 7. Keep up the good work. Let's hope that SCARBOROUGH along with the other FAMOUS (SCARBOROUGH) will lead the way in a new golden age of choice, better cigarettes.

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JOHN LARSEN, Harrisburg, Tennessee, December
P.S. I enclose a copy of a review of *SHS* I wrote for the
latest issue (12) of *FOCAL*, YERGEN on American film
production. How thought-provoking (like in schools of art,
I think) for this alone years. John's

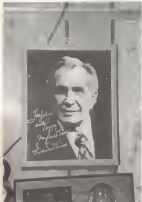
Vietnam Peace meant a whole lot to me. He never told me what he thought of me. One day, I got a letter from him that he was on his way to play basketball that year, and he would be in Vietnam. He had some wonderful experiences recently in that time in BANGKOK, THAILAND, THE GULF, and THE BAY OF TONKIN, and HANOI, and S. (Source: Interview)

Valued these as a total loss of time, no question about it. But no more. Now, We'll all have fun, tomorrow let them all know. It's

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the lifeblood of
the magazine.**

MONSTER MEMORIES™

Regarding Vincent Price:



MONSTER MEMORIES forwarded by John Marshall of Hollywood, PA

I have been a fan of Vincent Price since as far back as I can remember. I first learned of him while watching BATMAN, he played Egg Head. I didn't get into monster movies until a year or so later.

While working as a student intern at public TV station channel 3 (WFSX-TV) while attending Florida State University, I had to write a piece on the new mystery program they were going to carry, aptly named MYSTERY. Vincent Price was the host. I thoroughly enjoyed the series.

When Vincent decided to retire from the series, I took a chance and wrote to him. It was a lengthy letter and after I sent it I felt a little embarrassed. Why should a busy man like Vincent Price take the time to read my letter?

I had expounded on how much he had influenced me. I was really impressed with his work, and I told him that my favorite character of his was Dr. Phibes.

Well, a few weeks later my wife and I got a surprise in the mail. We received a plain brown package reinforced with cardboard so that it would not bend. There was no return address on the package. I opened it and found a black and white 8 x 10 glossy photo of Vincent Price. Written on the photo in gold ink was "For John and Peggy, my best ever, Vincent Price." Attached to the photo by paperclip was another message on cellophane. It read, "Dr. Phibes was one of my favorites too."

Wow! Needless to say Vincent's photo, now prominently displayed, highlights my monster collection (photo on left).

Phibe's The PriceLess



by Jeff Kurta

We very recently lost one of our dearest and most beloved of film fiend friends, a uniquely talented gentleman who made us shiver with delight, and at the same time, shudder and shake in sheer fright. Always a pure joy to us all, Prince Sirks has taken Vincent Price away from his loving family, friends and fans, and has sent him on to be united with the likes of Katoiff, Ruffstone, Lorne, Lugosi, Taniroff, and the Chaney's-father and son.

He will never return to this world, but we can all rest assured that he is, indeed, in divine hands. I will always have greatly fond memories of Vincent, he has entertained me gleefully for well over thirty years, and will surely continue, as the home screen will preserve his grand presence forever. Late night cable showings, and home

video will keep the magic alive of The Legend. And to us, who are ultra genuine "died-in-the-wool" monster movie fans and avid collectors, we can always pull out a FAMOUS MONSTERS or CASTLE OF FRANKENSTEIN to get a glimpse of our macabre nobleman. I know that I almost literally have wall to wall/ending to floor Vincent Price, so I don't have far to travel (what every true and proud follower should have).

I have been addicted to his films since I was a kid of the 60's and have seen him in everything from THE LAST MAN ON EARTH to the early demented OBLONG BOX (which was released in 1970 and co-stared a mop-haired Chris Lee) and have loved them all. My favorite Price appearances are in HOUSE OF WAX, all of his Poe films, and as the diabolical madman Dr. Phibes, a role which he enjoyed twice (I still love the skull mask that he wore as Phibes...really way cool!).

At one time, Vincent did quite a bit of television work—I can recall, among others, stints on NIGHT GALLERY and even P-TROOP. Once a well-known radio voice in the 1940's, he even lent his distinguished manner to such dramas as THE SAINT, as the title character.

Vincent Price, whatever you are, I wish you thanks for all the past years of utter joy and what is yet to come. PEACE.

MONSTER MEMORIES furnished by Jack Goulet of Lincoln, NE

A friend who had interviewed Vincent Price primarily about his non-horror film work informed me of his failing health in late 1992. So, I immediately sent him a how-much-you've-meant-to-me letter and copies of some memorabilia. Six months before his demise I received back an autographed still and form letter thanking fans for their interest but "my particular trials involved with being 82 have made reading and writing just too exhausting for me, and I now have to conserve my strength to get me by."

Needless to say, these items mean the world to me, as there will never be another Vincent Price.



MONSTER MEMORIES: VINCENT PRICE: DARK ANGEL OF SHAKESPEAREAN DREAMS

by V. Travis Andrews

I wanted this to be profound, meaningful. Something anyone could read, nod their head, and murmur in agreement with.

I wanted to remember and recall the time in my seventh year, a hot sleepless summer night, when a well-meaning uncle loaded me into his aging VW and drove The Hard Road, flanked by rows and rows of rising fingers of corn between which ghosts whispered, to the Aladdin Theater parking. I wanted to talk about how there, on dark grass beneath stars that fell away and onto the blackness of outer space, we sat on a worn, smelly blanket, eating popcorn and candy and drinking silyly sweet soft drinks, watching shadows and lights dance and play on the silver screen at the first show, and how we awoke when the moonlight came. I wanted to be reminded once more of how, when the music rose on enormous screens and the villainous thing with its horrid face came back again, my uncle would gently separate my arm and maintain one of what was real by whispering, "Frost, not the puppet!"

I wanted to remember the first time I saw Vincent Price's face and how, for three days after, I couldn't sleep. I wanted to smile once more at the thought of my barely five-foot-tall mother clanking her six-foot-six brother-in-law for corrupting her offspring and how she smiled secretly after he slipped away, calmly beaten into submission with a tongue lolling and the emphatic waving of a wooden spoon for such irresponsibility.

But I can't. Because it didn't happen that way. And this probably won't be read. The first time I saw a Vincent Price movie—**THE FLY**—I was in college and it was a requirement for a class on horror films.

The ventilation system in that tiny room was nonexistent, the air conditioning barely more than a baby's breath and the soundtrack on the point was often overwhelmed by the film itself as it clattered through the projector's gate. But yes, I didn't sleep for the next three days. I was too busy remembering the face, those eyes, the voice, and the man himself. I was too occupied with replaying confused dreams of horror offered by one who stole his lines as though poetry in my mind's eye.

And when I remarked to my professor, Price was an

Artist, he laughed. Mr. P. would not have approved. He would have cackled and howled and disenchanted that stuffed-shirt scholar and had none than upturning his gaze about before dipping his covered head into a bit of wit and wit.

A year went by. Then two. Mr. P. and I, though never to meet, became friends of sorts. He then, forever frozen in time, his leering, lecherous grin looking back from a card, a poster, a photograph, as he played out a role as dear Dr. Phibes, or a variation on it, I here, in this brutal reality when aging cannot be stopped and horrors beyond anything he could conceive or imagine edged in.

But as time passed and I became (presumably) wiser, I came to understand, appreciate, and respect more what it was Mr. P. did and what a gentle soul he was. Admittedly his films—the ones people remember most, **THE HOUSE OF WAX**, **THE FALL OF THE HOUSE OF Usher**, **THE AMORABLE DR. PHIBES**, **THE FLY**—were not the best technically, and the plot often left one wanting, but what HE did was truly remarkable. The way he moved, the manner in which he spoke, speaking his lines in such a way, with such force and commitment, as to make Sir Lawrence Olivier jealous, and the expressions—the masks of horror—passed on his face which brought such joy and terror to those watching between played dialogues.

Shakespeare wrote, "All the world's a stage and we are but players upon it." If we believe this true—and we must—then Vincent Price was a master player, the dark angel of professors, who, unfortunately, acted stage right, and we are left on the over-darkening night without even the solace of horror itself.



ERICH MEES '93

As you requested reader memorials of the much missed Vincent Price, well, I've decided to do my memorial in picture form. The central stylized image of Vincent is surrounded by four smaller faces of some of his most memorable roles (clockwise from top left): Gallico from THE MAD MAGICIAN; Dr. Phibes; Matthew Hopkins from THE CONQUEROR WORM; and as Edward Loxheart (in his "Butch the Hairdresser" disguise) from THEATRE OF BLOOD.

PRESS RELEASE...DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

SCARE-NEWS

THEY'RE HORRIBLE !



by Dennis Druktenis
Publisher

HIGHWOOD-

**NOW
AVAILABLE!**

SCAARY MONSTERS MAGAZINE and DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. are horrified to present DR. PAUL BEARER'S HORRIBLE HORROR CARDS ! "Be Peculiar"; if you're tired of those full bleed, full color, foil stamped, UV coated over-produced trading cards of today with their high print runs...THIS SET IS JUST FOR YOU! Remember those cards from the 60's, such as HORROR MONSTERS, MONSTER CARDS and TERROR CARDS? Well, we'll be keeping in the spirit and terror of those cards

with this horrific new set.

Dr. Paul Bearer "Masacre of Scaremonsters" for CREATURE FEATURE in the St. Petersburg (Clearwaterburg)/Tampa, Florida area for over 30 years is what these cards are all about. These stiff (18pt. C1S stock) cards come in horrible shades of purple, green and black featuring the Doctor's horrible jokes, photos from his scarebook and more. Dr. Paul Bearer will be lurking for you in his new horrible 36 card set coming in early Nineteen Hundred and Ninety Four.

This set is sure to be a creepy collectible for years, being produced in very low numbers compared to most of today's card releases. So, reserve your set now! You wouldn't want to be caught dead without them.

The cards will be available in a regular 36 card set for \$9.95 or a signed set featuring bonus card #37 signed by Dr. Paul Bearer for \$14.95. The DR. PAUL BEARER'S HORRIBLE HORROR CARDS sets will be available at your local comic book store, card dealer and other select scary places or direct from the publisher, DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 for \$9.95 (regular set) or \$14.95 (signed set) plus \$3.05 for shipping.

"They're horrible or my name isn't Dr. Paul Bearer."



DR. PAUL BEARER CELEBRATES THE GHOULTIDE SEASON

I hope you all had a "very Scary Christmas and a Happy New Fear".

Christmas at the tenement castle is always a special occasion. I call it the tenement castle, because I have had to rent out some of the upstairs rooms to pay the bills. Fang Sinatra, the singing vampire, lives up there along with Emma Broombeck, the witch, who has entered the jet age and no longer rides a broom but flies around on a vacuum cleaner, and I think the invisible man still lives up there, although I haven't seen him lately.

The horror days started in early December when I held a Hollerday Bazaar to raise some extra money to buy gifts with. Some of the items on sale were home made devils food

By Dick Bannick

slayer cakes with whipped scream icing. That went pretty quickly because more little devils showed up than expected. We also had hand embroidered His & Herses crying towels as well as some asbestos money bags for those who hate made it so they could take it with them when they go.

Unfortunately, the sale didn't bring enough cold clammy cash, so I had to put most of the gifts on my Monster Charge Card. Of course, most of my gifts were ordered from the Montgomery Morgue Catalog.

Next, it was time to go out in the woods to chop down a tree and find a Ghoul Log for the fireplace. I always like a good roaring fire in the fireplace, scares away the unwanted guests.

Now it was time to decorate the castle. First, I always hang the mistle-toe over the trap door,



A rare photo of Dr. Paul Beemer on the HEW HAW show set with Buck Owens and Roy Clark.

just in case a lovely creature should drop in. Then I hang the stockings by the chimney with care in the hope that St. Nicholas would beware. So far, I've never found a leg in my stocking, but I keep hoping.

Emma Brombeck came down to sit for a spell while I decorated the tree. She was wearing her wash & scare dress and she must have been upset because she flew off the handle.

It was starting to look and feel more like the Gloaming Season

The Hum Bag was really humming songs of the season when Spangman Back, the Great Bachelor Spider, started singing his favorite:

"Slashing through the snow,
With a rusty scythe blade
Cutting off their toes,
An laughing all the way."

I knew that Christmas Season was here for sure when the ghost



The Doctor whipping up some Christmas Cheer!

of Christmas Prouce appeared beneath the tree.

Now it was time to open the gifts. Ernie gave me a bottle of Old Lace After Dinner Liqueur, Spanglers gave me a finger painting set with six extra fingers to paint and the guys at the undertaking parlor gave me the new Monopoly game. In this game, you don't pass go...you pass away. Throughout it all, the Silent Knight stood by the door to make sure we kept the spirit of the season.

Before I knew it, it was New Years Eve and the guys at the undertaking parlor invited me to a party. It was one time of the year when everyone planned to get shit. It was a B.Y.O.B. party...that's bring your own blood. I went with the Whorewolf and we had a howl of a good time. I tried to drink a Bloody Mary, but it choked before I could get it down.

The next morning, I really had a head-ache. Why is the word *rearsucker* hyphenated? Because it was a splitting headache. I really felt like I wanted to give up the struggle, but I couldn't find anyone to surrender to.

I went down to the Walgreen Drug Store to stock up on Caspers, Derolol and Hecodran. I also picked up a new Horoscope magazine, so I could check out the New Year and

then I looked for some Champagne to toast the new year with. I asked for real pain instead. Since he didn't have it, I bought some Mold Dusk instead.

When I got home, I checked out my horoscope and it said "You're going to have a bad year." Isn't that wonderful. It went on to say, "You should not ever tax yourself. The government will do that for you. And you will have many undertakings in the new year."

Well, I certainly hope so, considering the business I'm in. I also decided to turn over a new leaf, although I couldn't see the point as it since both sides look the same.

Finally, it was time to toast the new year, so I opened the wine and allowed it to breathe, remembering my slogan, "I will pour no wine, before or since."

After the wine had breathed it's last, I raised my glass and tried to decide on a toast to you. Lets see... "Over the lips and through the pants...". No, I don't think that's gonna get it. How about this one:

"Here's to more gore in '94 and may all your nightmares come true".

HEADHUNTING:

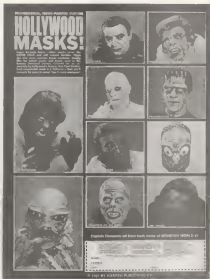
A BRIEF OVERVIEW OF MASK COLLECTING

...By DR LADY

It seems as though every horror/sci-fi/fantasy fan has a "collection" of some sort. Most commonly and enthusiastically amassed, I suppose, are videotapes or laserdiscs of one's favorite fantastic films, although most buffs seem to collect books or magazines devoted to the genre as well. Many others shed out their hard-earned bucks for movie posters, stills, lobbycards, scripts, and products. Still others go as far over toys, puppets, or (more recently) the small figurines commonly known as "garage kits". Those with sufficient income (and space) to allow it, may even collect all of the above. And then there are those who collect life-sized, latex rubber replicas of the heads of bizarre characters. In other words, MASKS.

Although mask collecting doesn't appear to be as widespread a phenomenon as some of those previously mentioned, it's without doubt a hobby that's on the upswing. New mask collectors, makers, and other interested parties are popping up all over the place these days, and the release of limited, often pricey, latex masks based on recent productions like **BRAM STOKER'S DRACULA**, **BATMAN RETURNS** and even **BEVIS AND BUTT-HEAD** attests to the fact that a market for such items does indeed exist. (The very fact that you're reading a magazine called **SCARY MONSTERS**, and this article in particular, indicates that you have at least a passing interest in the things yourself!)

Any mask buff is familiar with Don Post Studios, the California-based company that originated the latex mask in the 1930's, developed the process into a true art form in the 1960's, and is still going strong today. What started out as the manufacture of a simple novelty product of no



greater value than its ability to provide some insight at Halloween parties or frighten one's elderly babysitter evolved, with the introduction of the Post Universal Studios Classic Monster line in 1963, into the creation of a whole new form of prized movie memorabilia.

Post's Universal line included practically every truly significant movie monster of the 1930's, 40's, and 50's (Frankenstein, Dracula, The Mummy, etc.). When these full-head, latex creations were offered through gorgeous, full-color ads in Perry Ackerman's **FAMOUS MONSTERS OF FILMLAND** magazine in the mid-60's, countless fright fans nationwide got their first exposure to high-quality collectible masks. However, most FMOF readers of the

period) were mean children, unable to come up with the \$14.00 required to order a Post mask (keep in mind that while a first-rate collector mask can easily run \$300.00 or more today, \$14.00 seemed like a fortune to pay for a rubber mask in the 60's), and many such a kid ended up sitting and staring at those ads for hours, fantasizing about which mask he'd get if only he could just have one; which two he'd get if only he could just get two, etc. Many of the adult mask collectors of the 90's are the PMQJF readers of the 60's and 70's, who at last have their own incomes and, therefore, no longer need parental approval to indulge their craving for masks. Unfortunately, though, by the time many such fans were old enough to have the money to finally fulfill those childhood dreams, they found that their favorites weren't available any more! Although most of the Universal line was re-sculpted, re-designed, and offered in various alternate versions later on, well, if a certain mask had a certain "look" in a certain photo, and that was the one you had your heart set on, then that was the one you had to have. Post's second series of Universal masks were every bit as good as (and in some cases better than) the originals, and so those pieces quickly became valued collector's items too!

In addition to the magazine ads, the other major source of fame for the original Universal line was Prestige Publications' landmark 1966 Monster Calendar, which featured a beautiful 8 1/2" X 11 1/2" color photo of a different Post mask for each month. As a result of their use in the Monster Calendar, these particular early versions of the masks are often referred to by collectors as "the Calendar wolfman", "the Calendar Mummy", and so on. (Monster Calendar owners, take note: the 1994 calendar year works out just the same as 1966's, which means that the Monster Calendar is good again right now!!)

Both the "Calendar" series and the later Universal line were sculpted, with very few exceptions, by Pat Newman, a shy and petite lady who, sadly, passed away in 1992. The major difference between the two lines of masks is their size, as many of the originals were too small to be worn comfortably. The monsters were all, therefore, sculpted a bit larger for their second mask appearances, most of which were introduced in 1967. Notable exceptions were the Mole People mask (only one version was ever made, developed from original studio molds), and the Bela Lugosi Dracula mask. Regarded today as one of the all-time greats in the mask collecting world, the Lugosi



Dr. Lady's Don Post mask collection.

Dracula looked almost identical to an often-published still of the actor as he appeared in ABBOTT & COSTELLO MEET FRANKENSTEIN in 1941. (I say "almost" because, for some reason, the sculpture had puffily and pronounced bags added under The Count's eyes.) Only one Lugosi Dracula mask was ever offered, and that was quickly withdrawn due to threats of a lawsuit by Bela Lugosi Jr., who didn't like the idea of Universal's using his late father's likeness on licensed merchandise without paying any royalties to the actor's estate. It has been estimated that only 200-300 copies were ever produced.

A total of three different Frankenstein masks were made



by Post, including one of Glenn Strange as the Monster that was recast from original studio molds from **ABBOTT & COSTELLO MEET FRANKENSTEIN**. Another, slightly larger and wrinklier, Frankenstein was sculpted by Maxman and also depicted Strange as the Monster; and the third was an outstanding Newman Hirsch of Boris Karloff as the Monster from 1939's **SON OF FRANKENSTEIN**. Why Post never did masks of Karloff as he looked in the original 1931 **DRACULA** is unknown.

Another unique case was that of favorite films Sublance **THE CREATURE FROM THE BLACK LAGOON**. The first Fred Creature mask, from the mid-60's, was adapted from Universal's actual mold of the Creature head used in the 1934 movie's underwater scenes. Post's next Creature mask didn't appear until 1974, and was a Bill Malcom sculpture that was sort of a cross between the underwater and on-land versions of the character.

The rest of the Universal line consisted of **The Wolfman**; **The Phantom Of The Opera**; **The Mummy**; **The Monster from THIS ISLAND EARTH**; the Handback makeup worn briefly by James Cagney in **MAN OF A THOUSAND FACES**; Boris Karloff as **The Mad Doctor from HOUSE OF FRANKENSTEIN**; and the aptly Mr. Hyde from **ABBOTT AND COSTELLO MEET DR. JEKYLL & MR. HYDE** (since Paramount owned the rights to the better-known **Frederic March** version of the Hyde character).

Today, it's not only the most well-known of monsters who've been immortalized as collectible full-head masks, but also less famous fiends like **Dr. Phibes**, **The She-Creature**, **The Saurer men**, **The Blind Dead**, and a cryptful of others. Companies like **Destinations**

Unlimited now offer collector edition masks of later-day classics like Alien and Predator, while private artists like Henry Alvarez have created stunningly accurate sculptures of such horror heavies as Freddy Krueger, the possessed Rogan from THE EXORCIST, and Christopher Lee as Dracula.

There are hardly any "rules" in the mask collecting world of the 90's. Unlike vintage toys, which tend to be more valuable in their original condition and packaging, later masks are generally thought of as being worth more if they're been customized with more accurate or elaborate paint and hair work than mass-production will allow. Some collectors insist that their copies of the old Post Universal monster be painted and haired exactly as they were back in the 60's, while others (myself included) feel that these pieces can be greatly enhanced with paint and hair detailing that makes them more closely resemble the original movie makeups.

Everyone has his own idea of what makes a mask "collectable", too. Some mask-dishes may collect only classic "Vintage Age Of Horror" characters like the Universal line, while other fans are strictly interested in more contemporary concepts like Jason, Freddy, or Pumpkinhead. Many collectors don't even concentrate specifically on film-related characters, but rather collect a certain monospace subgenre such as generic zombies or space aliens.

One thing is certain, though: Mask collecting has grown by leaps and bounds in recent years, and shows no sign of fading away. So, long live the hued!



Maskmaker-caricaturist David Lady (creator of "Hassle Castle" comics) lives in a large old house—a former hotel, in fact—filled with masks and other monster movie memorabilia in Ohio. His wife Laura is herself an accomplished costume artist and mask hair specialist. Lady is the author of the first book devoted to mask collecting, DR LADY'S GUIDE TO MOVIE & TV MONSTER MASKS, a virtual encyclopedia of collectible masks. The book is available through SCARY MONSTERS MAGAZINE, see the ad toward the end of this issue.

DR LADY'S SUGGESTED MASK SOURCE LIST

If you're looking to start (or build up) your own mask collection, here are a few good places to start. Of course, there are many more mask makers and retailers than those listed here, but I've chosen these companies from personal experience as offering the best selection, prices, and service.

Marva Costumes, Inc.
1048 Monroe Rd.
Charlotte, NC 28203
(704) 332-3584

The Marva catalog costs a whopping \$20, but it features hundreds of masks as well as Halloween costumes, makeup, and stage supplies, and is the largest catalog in the business.

Cosfield's
1904 W. Main St.
Louisville, KY 40202
(502) 582-9636

I am not sure what the cost of a Cosfield's catalog is, but their selection of later masks is excellent. Like Marva, Cosfield's also sells costumes, accessories and makeup.

Death Studio
421 Pine Lake Avenue
LaPorte, IN 46350
(219) 362-4121

The overall quality of Death Studio's masks is always outstanding. Ask for their color brochure. You won't be disappointed!

Keep in mind that the above-mentioned companies offer only masks of recent vintage. As for tracking down older, discontinued stuff, well, that's a little more difficult. Although few masks sometimes turn up at horror, sci-fi or toy conventions, your best bet is probably to run classified ads in genre magazines and magazines devoted to toys and other collectibles. Good Luck, and happy headhunting!

WILDEST TERROR!

FAMOUS
MONSTERS
OF THE WORLD
MAGAZINE
**SHOCK AWARD
WINNER**

THE MONSTER
OF MEDRAS
BLANCAS
1ST PLACE

NEVER
BEFORE
SUCH
THRILLS!

THE MONSTER OF MEDRAS BLANCAS

HE PREYS
ON HUMAN
FLESH!

RAW PASSIONS IN THE HELL SWAMPS!

OLD

MONSTER MEMORIES furnished by
K. J. MORRISSEY

Memories from our youth are often cloudy and unclear. Many of us only have foggy remembrances of when we were very young children. I have been a monster movie fan for as long as I can recall. Back in the early 60's, old black and white horror films were not shown that often on TV. Most of the ones that were shown were the classics from Universal Studios. Occasionally, a rare "offbeat" monster film would air on local TV, and then not be seen for years. Such was the case of **THE MONSTER OF MEDRAS BLANCAS**. Up until I was reacquainted with the film on television in 1973, I had only vague recollections of seeing the movie before. I had foggy memories, such as when the monster looked like, and that the film took place around a lighthouse. I did, however, have one vivid recollection of one scene in the film—a shot of the monster carrying a decapitated head walking thru a crowd of people. Since this film was a low budget affair and probably wasn't shown on TV too often, I am including a brief synopsis of it.

Our story opens with old man Sturges (John Hancock), the local lighthouse keeper of a small coastal town, warning a couple of kids to stay away from the shoreline. When he goes to town for his weekly provisions, he hears the villagers discussing the death of two fishermen. Their boat had washed ashore during the night, and the men were found with their heads cut off and their bodies drained of blood. The Sheriff (Pommi Lewis) suspects foul play, and Doc Ferguson (Les Tremayne) isn't convinced that it wasn't murder. When old man Sturges goes to pick up his meat scraps from Kitchel, the Butcher Shop owner, he finds that he has already given them away to someone else. Sturges warns the man that he is sorry. Meanwhile, Lucy Sturges (Jeanne Carmen), the lighthouse keeper's daughter, goes to the beach with her boyfriend, Fred (Don Sullivan), a local Marine Biologist. Lucy had been away at boarding school most of her life after the death of her mother. As Lucy and Fred have a picnic on the beach, Sturges places a catch of fish out on the rocks next to an old dotted gun which has been chained to a rock.

Before Lucy returns home that night, she decides to do a little skinny dipping in the ocean. Afterwards, as she puts her clothes back on, she can hear deep breathing from somewhere out in the dark (must have been every male moviegoer in the audience). Her father scolds her for both being late and swimming at night and he warns her that he'll send her back to boarding school if she does it again. After Lucy goes to bed, Sturges goes outside to investigate. At the same time, a huge shadow is seen



moving past Kochek's store. He looks up and sees a large monstrous head outstretched in front of him, followed by an enormous growth. The next day, the fiasco of the two fishermen is interrupted by little Jerry carrying "MURDER, MURDER!" When he had gone into Mr. Kochek's store to buy some candy, Jerry had stumbled upon the man's body strewn his head.

Doc, Jorgensen, the Sheriff and Fred find the store owner in the same shape as the two previous victims. They also find a large fish scale and take it to Doc's house to study it. They leave Eddie, a local handyman, to put the body in Kochek's meat freezer. Fred and Doc discover that the scale they found is similar to that of a *Diplolepis*, an extinct sea creature. Suddenly, Lucy runs into the house crying hysterically. Her father has fallen from the top of the cliffs and injured himself. Lucy leads them to him, and they rescue him and take him home. After mending his wounds, the Doctor and Sheriff return to town. Fred stays and asks Sturges if he knows anything about the legend of THE MONSTER OF PEDRAS BLANCAS. Sturges tells him that the cliffs out at sea are covered with gull droppings and because of this they are almost impossible to see during storms. Before the lighthouse was put up, many ships

were lost, and that's how the legend of the sea monster was born. Fred decides to investigate the caves around the shoreline to see if he can find anything to explain the murders.

When the Sheriff and Doctor return to the Butcher Shop, they find Eddie missing. As they open the meat freezer, a hideous monster runs out carrying Eddie's head. One man hits the creature with a meat cleaver and is knocked to the floor. The monster heads back towards the sea. Fred is quickly informed of what has happened and joins in the search for the monster. They find Eddie's head in one of the caves. Meanwhile, Sturges tells Lucy that after her mother died, he found a cave and sensed that something was living in there. He had seen her away when she was a child, so that she wouldn't be harmed by whatever was there. Convinced for the creature, he had been feeding it meat scraps all those years. Although injured, his sense of duty makes him cross the lighthouse tower once more.

That night, the monster spots on Lucy through her window as she changes her clothes. He breaks into the house and carries her off. Sturges spots them and tosses a lantern at the creature. He must have been a professional baseball pitcher at one time in his life, as he hits the monster square on his head from a distance



of what seems like a quarter of a mile. The monster drops the girl and goes after the old man. Lucy runs and informs Fred and the others, who try to rescue Samson, but it is too late—the monster picks him up and tosses him over the side of the lighthouse tower. So much for gratitude. Fred runs up the tower and instructs Lucy to turn on the main lights. Temporarily blinded, Fred has the opportunity to knock the creature off of the tower into the ocean below. Is it dead or just resting in it's subterranean cave? Only time will tell.

My own memories of this film were reinforced in the early 70's when THE MONSTER TIMES ran a story on it in issue #18. They even included a large blue and green color poster of the monster. I easily recognized the monster, but not the story. In 1973 Channel 5 in New York showed the film only once, but I missed every moment. Sure enough, the shot of the monster carrying the head was exactly as I remembered it. Strange how the mind works. This low budget thriller was made in 1956 by Varwack Productions. Varwack was formed by make-up artist Jack Kevan and dating director Irv Berwick. Kevan was tired of Bud Weinstein, then head of Universal Studios make-up department, taking all the credits for the department's work, and Berwick wanted to direct his own films. Together, they bought the story for the 72 minute film. The credits for the movie were a bit unusual, instead of listing the characters names, they were listed as "The Boy", "The Girl", "The Lighthouse Keeper", etc.

Berwick used his extremely low budget well, giving Roger Corman a run for his money. The acting ranges from good performances by veterans Les Tremayne and John Harmon, to poor ones by Jeanne Carmen and Don Sullivan. Come true well remember Sullivan from that immortal sink bomb, THE GIANT GILA MONSTER in which he sang a few atrocious songs including the truly horrible LAUGH, CHILDREN, LAUGH (gag, choke, puke!). Carmen has been seen lately on "Tabloid" TV shows. She was Marilyn Monroe's next door neighbor and friend, and now talks about Marilyn's affairs with the Kennedys.

In a bit of nepotism, the Director cast his own son, Wayne, in the part of little Jimmy who finds Kuchuk without a head. Les Tremayne was seen in a few other B-U-F films including WAR OF THE WORLDS, THE SLIME PEOPLE, and the Saturday morning TV show, SRAZAM. John Harmon was the homeless person who was zapped by Dr. McCoy's phaser in the STAR TREK episode THE CITY ON THE EDGE OF FOREVER.

Fred Dues not only played the monster itself, but also the part of Eddie. So in reality, he is holding his own head. The monster's design is often compared to that of THE CREATURE FROM THE BLACK LAGOON, but it is not really that similar. The monster's body is covered by scars and veins and has different looking scales. The hands are the same ones as used in THE MULE PEOPLE, and the teeth originally belonged to the Madiana Murex from THIS ISLAND EARTH. THE MONSTER OF PIEDRAS BLANCAS has the dubious distinction of being the only film to have won the FAMOUS MONSTERS OF FILMLAND Shock Award. How did it get such an honor? PM Editor Forrest J Ackerman answers, "I think maybe the Producer took my publisher out for drinks or something".

This film has recently been released on tape from Republic Home Video in a nice full color box. Although, it would have made a great model from Acrom, they never came out with one based on this film. There have, however, been two "Gunge Kie" models of the monster released, one from Monster Museum and one from RESIN FROM THE GRAVE, which I own. I first got a hold of the film on video back in the winter of 1986 from Cinemascope Video (Thanks, George!). It had been 13 years since I had last seen the film, but none of the magic was lost. Watching it brought back a flood of fond memories, and once again, that scene of the monster carrying poor Eddie's head in the Butcher Shop stood out as I watched it. Some things, luckily, never change.



**SCARY
SECRET
PHOTO**

?



Is there any other scary style with girls? Well, Sam Scare!

At last! My back is killing me. Now I know how the Aurora Wolfman must feel after going in that scary position for over 50 years. It's time for the SCARY SECRET PHOTO with your bestie, SAM SCARE and SCARYSAURUS!

Take a look at the scary scene above on the SCARY MONSTERS MAGAZINE screen and send your answer to: SAM SCARE c/o DENNIS CHUKTEMIS PUBLISHING & MAIL ORDER INC. 340 Jocelyn Pl. Highland IL 60050



TOP TIME CLAYARD FILMS / JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER COLON

DR. MARIO'S MOVIE REVIEW JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER (1968)

Released on a double bill with **BILLY THE KID VS. DRACULA** (last seen in issue #9), this film marked the end of the road for prolific director William "One Shot" Beaudine, a man so versatile with his craft that in 1944 he directed an incredible 14 features!

This time out Jesse James (John Lupton, whom older TV buffs will remember from the series **BROKEN ARROW**) and his musclebound sidekick Hank (Cal Boulder, I smell a pseudonym) are looking to make money. The reason they don't just go rob a train or a bank is because Jesse is supposed to be the good guy in this picture. A local marshall recognizes them and chases them through the country. They get

away, but Hank is wounded in the process. Meanwhile in a village down the road, the residents are fleeing in terror because all the young men are dying mysteriously. The answer is found in a forboding castle high on a hill. There lives Dr. Maria Frankenstein (Narda Onyx), yet another relative of the apparently well traveled Baron. Along with her brother Rudolph (Steven Geray), Maria is trying to transplant artificial brains ("created by my grandfather before he left Europe.") into the heads of unwilling donors. To accomplish this, she puts what looks like a football helmet covered with wires on their heads. The subjects all die because the cowardly Rudolph injects them with a poison to stop their hearts.

Jesse brings the wounded Hank to Maria's castle, hoping to find a doctor. In the burly outlaw, Maria sees the perfect subject for her experiment. In Jesse she sees a chance for something else: she falls in love with the outlaw with the immediacy that only happens in movies like this. Jesse meanwhile has fallen for a Mexican girl (Charita) whose brother was one of Maria's victims.

Maria experiments on Hank and this time, it's a total success (you're surprised?). Sporting a set of sinuses

around the top of his head and minus his free will, she tells him "You are no longer Hank Troup. You are now Igor." After all, what's a low budget terror film if you can't use every cliché in the book? Hank/Igor's first job is to kill Rudolph, in revenge for his ruining the other experiments.

Realizing that Jesse will never return her love, Maria decides to turn him in for the reward (after all, these experiments cost money, you know) and the marshall who's been trailing Jesse since reel 1 catches him in a local pharmacy. After a brief shootout, Jesse escapes and makes his way back to the castle determined to reclaim his buddy and his girl once again. Things don't go according to plan (do they ever?) when Jesse sees that Hank/Igor has been turned into a human robot. Ordering her to change him back (yeah, right), Igor attacks his former pal and quickly overpowers him.



Meanwhile Juana, the Mexican girl with whom Jesse had fallen in love (forgetting her, hadn't you?) leads the marshall to the evil castle. Maria orders Igor to kill Juana. Even though his brain is pickled, there's still a soft spot in the monster's heart for the pretty Mexican lass and Igor refuses to kill her, turning his wrath on Maria Frankenstein instead, killing her and stopping the experiments forever. Even without his mistress to order him around, though, Igor is still a killing machine. He tortures the marshall and Jesse around until Juana grabs the gun that Jesse has dropped and fires the bullet that ends the monsters short reign of terror. Turning back into gentle Hank, he gasps out Juana's name before he dies.

Despite everything that has just transpired, the marshall packs Jesse off to jail anyway, apparently for crimes committed in other movies since he didn't really do anything wrong in this one. Juana promises to wait for him and tells him that people

will return to the village now that the Frankenstein and their mad experiments are no more. Jesse, in handcuffs, rides into the sunset with the marshall.

Padreout on the movie, and also the 40 year career of William "One Shot" Bradstreet.

Movies like this are what Saturday afternoons were invented for. You don't for a moment believe what's going on, but you have fun watching anyway. The plot is as wild as anything PRC ever came up with back in the forties. In fact, PRC probably would have made this film back then had not Universal had a tight grip on the name "Frankenstein" via copyright. On well, it probably wouldn't have been nearly as much fun with Buster Crabbe as Jesse James and Pappy St. John as the monster.

JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER is available on video from several mail order sources. If you've never seen it, it's worth 80 minutes of your time.



"For you, my friend, they are the Angels of Death".

in the **WHITE ZOMBIE** Article by Kent R. Daluga

WHITE ZOMBIE was produced and directed by the Halperin brothers, Victor and Edward in 1932. It ran 73 minutes and was, of course, in glorious black and white. The brothers were also responsible for the horror genre films, SUPERNATURAL made in 1933 and another zombie film called REVOLT OF THE ZOMBIES made in 1936. The WHITE ZOMBIE was released by Amusement Securities/United Artists and featured the makeup genius of none other than Universal's own Jack P. Pierce. The star of the film, Bela Lugosi, was paid a flat fee of 800 dollars and closeups of his mesmerizing eyes in WHITE ZOMBIE were also featured in THE REVOLT OF THE ZOMBIES. I'm sure he might have seen red if he'd have known that WHITE ZOMBIE would gross about 5 million dollars

worldwide at the box office, pass the Marine piece. The WHITE ZOMBIE was considered a lost film until it resurfaced in the 1960's and was justly hailed as a minor classic. The film is based on the book MAGIC ISLAND written by the spirited hand of William Seabrook. The film's featured players were Bela Lugosi (DRACULA, MURDERS IN THE RUE MORGUE), Robert Frazer (CLUTCHING HAND and GANGS OF SONORA), other members included Midge Bellamy and John Harron. And now, an overview of WHITE ZOMBIE.

A young couple encounter many strange sights on a trip to get married in the magical island of Haiti in the West Indies. One of the local customs involves the burying of the dead in the road to prevent their bodies from being disturbed and used for voodoo. While on the way to visit



a friend's house, our soon-to-be married couple encounter Billy Legendre as the iconic Zombie Master Legendre. They stop and greet this strange man and his menagerie to avoid the young woman's scorn before the frightened damage driver speeds off. Upon their arrival at the house, we find that their friend Dr. Barnum is secretly in love with Madeline.

With the help of Legendre's Mark wagon, Madeline falls into a death-like coma shortly after her marriage to Neil. Madeline is buried and Neil starts creating in the cheap sandy watering holes of human pain and suffering. During his darkest longings he hallucinates the image of Madeline. He screams out her name Madeline, Madeline, Madeline. Meanwhile, a small herd of zombies of Legendre's retrieve Madeline's coffin from its tomb and bring it to Legendre's castle high above the sea. In a dispute over Madeline's soul but zombie-like body, Legendre drugs Dr. Barnum, leaving Barnum a male puppet under his control.

Meanwhile, Neil makes his way to Madeline's tomb only to find it empty. He enters the help of a Dr. Broom who knows about vampire rituals and that Legendre uses zombies to run his sugar mill. Neil and Broom make their way to Legendre's castle to rescue Madeline from certain

kill. Neil's presence is detected and he is put under a spell by Legendre. Dr. Broom saves Neil from the knife-wielding hand of Madeline. The WHITE ZOMBIES (Madeline) leaves and makes her way to the castle walls high above the sea. Neil awakes by her side, but she doesn't even know who he is. Legendre calls on his army of darkness to kill Neil. Neil loses his control as the zombies and the bullets enter but don't stop them. Broom manages to knock out Legendre leaving the zombies without a master. The zombies with no master to control them with all the castle walls in their hands? Legendre revives and attempts to escape, but he is locked by Dr. Barnum and the two plunge to their deaths. With Legendre dead, Madeline repairs her senses as the arm of the film she loves, "The End". Excuse me, does anyone have a match?

I give this movie 2 1/4 SCARES and it is available on video in black and white and a colorized version. It also appears on TV from time to time.
Be seeing you,
Kinky Kink



I MARRIED A MONSTER FROM OUTER SPACE: True Confessions of an Underrated Science Fiction Classic

by Daniel Bryan Johnson

Poor Marge Furell. Her husband Bill just isn't the man that she fell in love with. Now, many of you might say that this could happen in any marriage. But this case is a special one. Bill isn't the same man, because Marge has married a monster from outer space! (Hence the title above.)

If you were to judge **I MARRIED A MONSTER FROM OUTER SPACE** solely on its title, you would be doing this movie a great injustice. It's a fantastic film that always seems to be overlooked as one of the very finest B-science fiction thrillers of the 1950's. The movie is headed by a class cast including one of my very favorite science fiction and horror actresses, the beautiful Gloria (THE CYCLOPS, DAUGHTER OF DR. JEKYLL) Talbot and

actor Tom Tyron, who is perhaps best known as the author of the novel that the horror film **TITLE OTHER** is based on. On hand to direct this film was Gene Fowler Jr., who also directed another favorite of mine, **I WAS A TEENAGE WEREWOLF**.

The story begins on the eve of Bill Furell's wedding. As he leaves his bachelor party, Bill (played by Tyron) becomes the first victim of the aliens that will slowly begin to take over the male population of Moonville. Soon an alien has taken over Bill's life, and even takes his place in marrying Bill's fiancé, Marge (played by Talbot). (Yeah, I know. He has to marry Gloria Talbot. Given the nature of the mission, he's practically forced to marry her. It's a dirty job, but someone's got to do it.)

Right from the start, there are indications that Bill is not

the same man. Marge begins to pick up on them on their wedding night. In what is one of the very best scenes ever, the audience gets to see this difference in Bill from behind. During an electrical storm, Bill is standing out on the patio of their hotel room. When a bolt of lightning flashes in the sky, Bill's human disguise drops to reveal the alien hiding beneath. That is a really chilling and effective moment.

A year passes in the movie, and along with the concerns about her husband, Marge is also worried that she cannot get pregnant. The town doctor reassures her though, that all is fine and that she is perfectly healthy. But he does say he would like to see Bill.

Meanwhile, other men in the town have started to be taken over, and the invasion really starts to take full force. One of the men who has been taken over is Sam, a friend of Bill's. Sam comes to Bill and Marge's home and reveals to Bill who he really is. He tells him that since Bill was taken over, the process of disguise has been made better. He also tells him that he is to report to their ship as soon as he can so that he can receive their upgrade.

That night, Bill sneaks out of the house and Marge follows him in hopes of discovering the secret Bill is keeping. Bill leads her into the woods surrounding town. Out there in the wild, she finds out the secret Bill has been keeping from her as she witnesses the alien leave the shell that looks like Bill and walk into the spaceship. What follows next is another chilling scene. Marge walks up to the Bill shell, and knocks it over. This shell is empty and lifeless. At one point, a bug even crawls over his face, with no reaction whatsoever.

The things that Marge has witnessed send her running back into town. There she seeks out the one person she feels she can trust, her godfather, police chief Collins. Chief Collins tries to calm her down. He tells her that it's possible she did see something, but if she did, she must keep it to herself. If what she has told him is true, then she cannot risk Bill finding out that she knows. He feels that it's essential that the aliens should not be made aware that their presence is known by anyone. It is only after Marge leaves that the audience discovers that Chief Collins has been taken over by the aliens as well.

Marge does as she is told by Collins, but she becomes more and more distant to Bill. Bill begins to notice this gap between them and it really seems to bother him. Some of the frustration comes to the surface when Bill and Sam and one other alien



regroup at the local bar and grill. There we find out that they are waiting for word from their scientists on their on-going project, to create human female chromosomes so that the aliens can mate with them. (Which explains just why Marge has not been able to get pregnant by Bill. It was either that or a lot of Mark at Night re-runs.)

The scene switches to a few days later at a picnic that is being attended by most of the young couples in Moomerville. Tragedy strikes when Sam falls out of a row boat on the lake. He nearly drowns, but he is brought to the shore alive. He does die though, when the town doctor tries to revive him with oxygen. It appears that it was the oxygen that killed him, which it shouldn't have. This fuels Marge's suspicions as to how her life's affliction has taken place, and now she realizes that the time



has come to try to bring in the proper authorities. But all attempts are blocked by the aliens who have just about taken over the town. Her calls to Washington are blocked as she is told that all lines to Washington are busy. She attempts to send a telegram to the FBI, but watches the clerk tear the message up after she has left the office. She even tries to leave town, but is stopped on the highway by the police who tell her that the roads are washed out, even though a hail hasn't rained for weeks!

The situation frustrates her so much that she finally confronts Bill with what she knows, despite her fear of him. To her surprise, Bill reveals their mission on Earth. He tells her his race has come from the Andromeda system, and that they left their planet when their sun became unsuitable. Before they could leave though, all the women of their race died. The surviving males realized that unless a solution to this problem could be found, their race was doomed to die. They have found their solution by cloning to mate with Earth women. He tells her that when the time comes, the human women will give them children that are of his race. But as the meanwhile, the aliens have already gotten something they hadn't bargained for, human desires and emotions. Desires and emotions that Bill has been trying to come to grips with ever since he took on his human disguise.

With the master plan revealed, Marge goes to the last person

she feels she can trust, the town doctor. She tells him everything, and he believes her. But now that they know what the problem is, they must stop the aliens before it is too late. But how? Is it possible that the doctor has discovered a way to tell an alien from a human man? And even if enough men can be found, will they have time to stop the aliens? And should they fail, should their plan to save the Earth and a committed he stopped cold, can Bill and Marge work out their differences with a good marriage counselor? Find out! Watch the movie!

As I said before, **I MARRIED A MONSTER FROM OUTER SPACE** is a wonderful science fiction thriller. The script is well written, the movie is well acted and despite the low budget that Paramount Pictures allotted this production, the special effects are quite well done. Credit to the special effects goes to John P. Fulton, who is perhaps best remembered for his ground-breaking special effects work on the 1933 classic, **THE INVISIBLE MAN**, as well as many of the other classic Universal films of the 30's. Finally, this film is made near perfect with one of the very best monster make-up and costuming jobs I've ever seen. The aliens from **I MARRIED A MONSTER FROM OUTER SPACE** are top-notch creations and in my opinion they will hold up today, as does the movie they star in. On the **SCARY MONSTERS** scale, I give this movie **FOUR SCARES!**

THE STRANGE WORLD OF CHANNEL X

by ANDI BROWNS

Greetings, Fright Fans! Welcome once again to CHANNEL X, the only TERRIFYINGLY accurate that guarantees to provide a few seconds for any viewer who does of fright while seated in its one of it's phantasm programs. Speaking of which, my last transmission, FIVE MAIDENS FROM OUTER SPACE, certainly had a heavy toll among the less robust of you. It is just a pity, however, that it was the standard of acting and not the manner that had so many of you signing-up for a premature burial.

There will be no such problem tonight, for I have selected one of the finest fright-films that British SCARY MONSTERHOUSE has to offer. Based on the novel, THE HIGHWICH CURIOUS, by that master of macabre, JOHN WYNDHAM, tonight's delicious chills of terror features not one, but thirteen foul fiends to chill your blood and shatter your nerves.

As if you dare, turn the lights down low and stare a little closer to your TV sets as we travel deep into the heart of the English countryside. Our destination is the small village of Whitwick. There it is, just up ahead. It looks so peaceful, doesn't it? Well, haven't this is an ordinary village. Life is about to become a living hell for it's inhabitants, for this is the...

VILLAGE OF THE DAMNED

There was nothing unusual about Whitwick. It was a typical sleepy English village and today was just another ordinary day in the lives of the villagers. In the fields, in the streets and in their homes, they went about their daily routines, unaware of the catastrophe that was about to engulf them. When it struck, it came silently and without warning. At precisely 11 A.M. every living thing in the village fell, unconscious, to the floor. An eerie silence descended.

In his London office, Major Alan Bennett (Michael Gwynne) was chatting on the telephone to his brother-in-law, Professor Corvius Tollyday (George Zuccato), in Whitwick when the fate suddenly went dark. When he came to get disconnected, he discovered that all forms of communication into the village have been severed. Alarmed, the Major drives to Whitwick to investigate.

On arrival in the village he meets the local policeman (Pier Vaughan) who is investigating the disappearance of a bus which has failed to arrive at a neighboring village. The inquiry is halted when they come across a lying in a ditch. As the policeman approaches the stricken vehicle, to stagger and collapse to the ground. Unable to believe his eyes, the Major orders the authorities and initiates a full-scale military operation.

Extensive tests reveal that everything within a five-mile radius of Whitwick has been affected by the strange phenomenon. Discovering the cause is not so easy. The prime suspects of gas and radiation are ruled out when it is established that the area has a definite beginning and end. Finally, observing a reaction across the boundary reveals them with only an icy cold chill as a side-effect.

As the village is surrounded by road, a quieter place is called on. The plan requires that nothing is moving and that the streets are lit with no lights. When he takes his men down for a closer look, he tells away to the mysterious force. The place drops from the sky like a stone and explodes in a ball of flames.

Nearly four hours after Whitwick was first cut off from the outside world, the military are still impatient and are pondering their next move when the door of the bus opens again. All of the passengers lie on cold, discomforted and cold. In the village, everyone appears unconscious simultaneously.

Advancing into Whitwick, the military examines everything and everyone, but all of their tests prove negative results. Unable to determine the cause of the "Cure-out", they can not begin to predict any possible long-term effects. Professor Tollyday agrees to monitor the residents and keep the authorities informed via his brother-in-law.

Life quickly returns to normal and when, two months later, the Professor's wife,



Arthur (Barbara Shelley), announces that the pregnancy, he is wrapped. The couple's happiness is short-lived. It is discovered that every woman in the village, young and old, married and single, has become pregnant. Panic and terror follow as husbands and fathers become distressed of each other.

Not only do all of the pregnancies come from the day of the "Cure-out", but all the fetuses are both perfect and growing at an unusual rate. The women of the village become increasingly afraid, while the men become tense and angry. One morning the falling of all of them when he declares, "I hope none of their lives."

Several months later, all of the women give birth on the same day. The babies are almost identical, all have blonde hair and "strange eyes". Arthur's heart is shattered by the birth of his baby. She is delighted by the beautiful child, who she names David. Only the family dog senses that all is not well, but his words are dismissed as nonsense.

The children continue to grow, both physically and mentally, at a phenomenal rate. At first months they are the equal of normal eighteen month old babies. While dominating the children with the village doctor (Francis Matthews), Professor Tollyday is startled by a woman from the village. Both men rush to see that the nurse trying to commit Arthur in the plunges her hand into a pot of boiling water. Neither man notices David, playing unobtrusively at his mother.

When the doctor leads to his home, Arthur explains that the forget in her the temperature of the milk in David's bottle. It was too hot. David spit it out and played in her. She remembered nothing else until her hand was pulled from the scalding water. It is the first sign of the children's true nature.



As David grows, his intellectual capabilities continue to amaze Professor Zallady. He is even more amazed when he learns that the children all share a telepathic link. What one knows, they all know. He demonstrates this ability to Major Bernard by giving David a complicated puzzle box. Unabled, he is able to unlock it's inner drawer. The Professor and the Major then visit a family in the village whom both the mother and her teenage daughter have given birth to the recently children. The two children immediately know how to open the box.

When the children reach school age, they share everyone in the village, performing in any together and dress identically. They have no difficulty in reading the minds of ordinary people and their telepathic abilities allow them to study their surroundings almost for knowledge by using it as a means to study.

As fans of the children begin to grow, both in the village and among the authorities, Professor Zallady is called to a conference in London. He learns that Malwick is not unique. Four other centers of children have been reported around the world. They were born in Australia, but all died within ten hours. There were ten babies in a community of Sikistan, but Islamic children born to black mothers broke the tribal custom. None of the children survived. Two more colonies were reported in separate regions of Russia. In one, the men killed all of the babies and their mothers, but in the other the children were raised and given a superior education.

In each of the known colonies, the "new sons" all withdrew on the same day and at the same time as the one in Malwick. The only explanation that anyone has for the children is that they are the product of cosmic intervention. The military are in favor of apprehending them, but Professor Zallady is able to negotiate a compromise. The children will be allowed to live together in the village for one year under his supervision. He is convinced that they are not a threat and that a great deal can be learned from them.

The children do not object to the plan. Their powers are so well-developed that

they fear no one and they no longer have any use for their telepathic abilities. The village school becomes their new home and the Professor their teacher.

While walking David to his new home, Andrew witnesses a demonstration of how the children deal with anyone who threatens them. One of the girls walks out into the road and is narrowly missed by a car. The children, led by David, ignore the driver's apologies and, with eyes glowing, suddenly, the man vanishes from sight. In a trance, the man speeds away and drives into a brick wall. The children look on impassively as the car explodes.

After an unsuccessful investigation into the man's death, the Zallady and Major Bernard come across the dead man's brother as he lies in wait for the children. The Professor promises him a safe home, but the children have already read his mind. The children first paralyze the Professor, Andrew and Major Bernard with their deadly stare before turning their attention to the would-be assassin. Permission to move, the man places his gun in his hand and fires.

Forced to accept the true nature of the children, the Professor Station Istanbul for the decade, but is still confident of making progress with his work. Events on the other side of the world, however, do not bode well for his plans. The colony of children in Russia developed much more quickly than those in Malwick; they took overnight towns and forced all structures to have their weapons upon themselves. Unwilling to accept further developments and unable to move against the Russians with drastic action. The army and all of the whitehouse were destroyed by a nuclear device. The British government can do as it pleases, but to destroy the children in Malwick.

With feelings reaching fever pitch in Malwick, the men of the village decide to deal with the children themselves. They march on the school. David is waiting for them on the doorstep. He steps the men in a's tracks and forces the slaughter to begin himself alone. Major Bernard is a horrified spectator and confronts the children. David tells him that they know of the fate of their

brothers and sisters in Russia. The same fate will not befall them. As the last melody they must survive. As a further warning to any who would attack them, the children turn on the Mayor and leave him in a state of shock so aware that it is mutually responsible.

Then comes more to inform Professor Zellaby that they are leaving the village before they are attacked again. They have attracted too much attention and must spread-out and disperse until they can form their colonies. He is given a few days to find families who will take them in. The Professor has no choice, but to agree.

Let's alone, Professor Zellaby makes just one very wrong in his hour. He can no longer hide from the fact that the children must be destroyed before they endure the human race. Aware that he must destroy them, he plans to track them by building a mental bond with its child his daughter. Telling no one of his plans for fear of discovery, he tells Mayor Oswald to take Arthur to London until the problem has been resolved. As soon as they leave, he heads for the school. In his hand is a lead-on which contains a bomb. In his mind, a bomb will take his intentions. As he enters the school, he tries to act normally, but the children immediately sense that he is nervous. Knowing his mind for the reason they see the bomb with out even their maternal powers against him, Professor Zellaby uses every drop of his will-power to keep his intention secret, but, back by back, the children slowly tear it down. The clock marks towards the present destination time as the Professor begins to buckle under the mental assault. Finally, the wall collapses and, as one, the children turn to the headmaster. Before any of them can act, the bomb explodes and ends the nightmare that has troubled them.

VILLAGE OF THE DAMNED

Is it any wonder that Earth is the most unpopular destination in the entire universe? It very much was a few when you were a friendly child, some mad professor has to go and blow them up. What do you mean, you missed the whole film? You finished just after a dozen? What's that? You've got an very rare comic! Oh yes, it's nothing to worry about. Just don't hang about with any weird-looking kids with glowing eyes.

Well, follow friends and ghosts, we're come to the end of another terror-filled voyage into THE STRANGE WORLD OF CHANNEL 5. There is just time for me to remind you to drop in to my next transmission, where CHANNEL 5 will once again be eating the shadows alive with the wonders of the damned and unleashing more mind-bending nightmares to haunt your nights my robes.

Until then, from your frenzied friend WITHOUT A FACE...

FAREWELL AND PLEASANT NIGHTMARES



A customized MR. MONSTER model by Fritz Friesing converted from an MPC Superman kit. (A Sat Co. project)

VILLAGE OF THE DAMNED was based on the novel, THE MIDWICH WICKET, by John Wyndham released by MCM in 1963. In some prints of this 78 minute black and white film, the children's eyes glowed when they read the books.



Here is a great story of a village laid low by a deadly, unknown force. Mysterious, terrifying, and monstrous, this should be our nation's tomorrow. The terrifying, original story that was made into the two biggest movie - and the outstanding film of the year. Enough to scare the bravest reader!



Learn more about MR. MONSTER on page 43...



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4. All entries which may consist of written memories, drawings, photos and whatever you are, become the property of Dennis Druktenis Publishing & Mail Order, Inc. and may be published in whole or part.

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THE GRAND PRIZE WINNER will receive the special "black" Zacherley model and have his/her/it memory published in **SCARY MONSTERS MAGAZINE #12**.
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Send your entries to:
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CONTEST DETAILS



SVEN AGAIN

MONSTER MEMORIES furnished
by Jason William Parkoke

If I began recalling a man in a looting stove pipe hat with sunken eyes and a goatee, you might visualize Abraham Lincoln.

However, if I added the man's penchant for rubber chickens and giant rubber monsters, Billy Joel and Berwyn, a sidekick skull named Tombstone, songs and comedy sketches, and a cool television show offering horrific delights every Saturday night, only one name should come to your mind—the Son of Svengoolie.

Around the same time I discovered FAMOUS MONSTERS OF FILMLAND, I began to realize what an institution the independent Chicago station WFLD 32 had become for monster lovers. Before it became a Fox branch, WFLD's programming was fueled by television and movie reruns, and you could expect a wealth of monster movies every weekend. I gladly kept the television on for that sole purpose.

WFLD generally ran three monster movies every Saturday. Two were shown back to back in the afternoon at noon and 1:30, and the main event came at 8 P.M. It was the one day of the week my parents let me stay up late, and every time I saw the coffin with an eerie ghost design, and heard the jazzy theme music in accompaniment, I was automatically glued to the carpet until 10.

I'm sure I was drawn to the Son of Svengoolie program because of Godzilla. Thanks to an early fascination with dinosaurs, it was only natural I would be awestruck by the radioactive behemoth as he toppled complete cities and alien foes with one swing. I know the Big G hypnotized me into picking up my first issue of FM (check #108's Rare Treats department), so I was bound to witness Sven sooner or later when WFLD worked the American International releases—*GODZILLA VS. THE THING*, *DESTROY ALL MONSTERS* and *GODZILLA VS. THE SMOG MONSTER*—into his rotation.

Sven started each week by opening the coffin lid from the inside and announcing the evening's mainpiece. Like any good host, he periodically popped up between film segments and commercials for parody songs with his peasant Doug (to wit, "The Boogie Woogie Bagie Boy of



Berwyn") or really odd comedy slots ("The Marx Brothers Take Over Channel 32") or superimposed jumps into a scene from the movie. He was lucky to have a mixture of several package deals from studios like Universal, Fox, Warner Brothers and AIP, so the selections never got too repetitive. But, oh did those Japanese monsters run amok, and did I love it!

Because this was the 80's and I was late, I had no conception of the horror host craze of the 1960's. Zacherley, Vampira and the rest were memories buried in old back issues of FM. To me, Son of Svengoolie, the Horror Host had no precedent. He was like a good friend who gleefully dished out the good stuff for us to devour every weekend.

Comedian Rich Kox played Sven with a fake Transylvanian accent and an obvious love for the role. Not only was it a steady job where Kox acted as co-writer, producer and performer, but his alter ego became a Windy



City celebrity. When the network affiliates broadcast local New Year's Eve specials, Sven usually appeared somewhere. He attended benefits and parades, and was covered in media as disparate as **THE CHICAGO TRIBUNE** and **P.M. MAGAZINE**. Young children loved him and got to peg him with rubber chickens at the conclusion of every program. Why else would someone monopolize under that pressquent and serve top for seven years?

Alas, seven wasn't Sven's lucky number.

He eventually moved from his popular evening slot to 3 in the afternoon behind the other monster movies, probably to make way for syndicated programming. Ironically, his last Saturday night show was **DESTROY ALL MONSTERS**.

In 1985, Sven's two hours dwindled to ninety minutes after a different company purchased the station. When Sven showed **GODZILLA VS. THE SMOG MONSTER** that September, I couldn't understand how the station could chop twenty minutes from one of my favorite movies and get away with it. I knew Sven himself wouldn't do such a thing!

I feared the end was near, and I was right.

For years I thought the show ended in November 1985, until I recently found out it lasted until the following January. Of course, I had started high school and joined the swim team by then, which put a demanding spin on my life that had never been there before. In the ever balancing ways of life, Sven and monsters became less important

when other things became more important. Maybe, to me, **SMOG MONSTER** truly was the last show.

Then again, what goes around comes around—**FAMOUS MONSTER** returned with a gala convention in Washington D.C. last May. Years after **GODZILLA 1985** seemed a fluke attempt to modernize the Big G, Toho unleashed the thunder lord for four more adventures, and he seems poised to conquer Hollywood in the summer of 1990 via TriStar Pictures.

In general, monsters came back with a vengeance, displacing the read slushers and grating gore of the early 80's. Coppola jazzed up **DRACULA**, Branagh's **FRANKENSTEIN** will match together Robert DeNiro, super-producers Richard and Lauren Shuler Donner plan to help revive Hammer Films, the Phantom of the Opera gained an operatic voice on Broadway, and modern creatures like Aliens, Predators, Terminators and Gremlins became multimedia stars in sequels, videogames and comic books.

Is there a future for the horror beasts who once populated television? Who can say. Even if the Son of Svengoolie never gets a second chance, I'll always appreciate the good times I had watching him and his monster menagerie. It's a memory I will treasure.

ENFANTS NON ADMIS

LES ARTISTES ASSOCIÉS S.A. PRESENTS

Le MONSTRE DE L'ABIME

—Monster
that conquered
the world



TIM HOLT
AUDREY DALTON
HANS CONRIED
BARBARA DARROW
CASEY ADAMS
HARLAN WARDE

Scenario: PAT FIELDER
d'après le roman de DAVID DUNCAN
Régie: ARNOLD LAVEN

Production: JULES KLEVY et ARTHUR GARDNER

NON
SCENES

HET MONSTER UIT HET DIEP

"Ladies and Gentlemen, in this corner," THE MONSTER THAT CHALLENGED THE WORLD

by Kent R. DeLuca

Released in 1957 by United Artists and running 83 minutes, our film was produced by the creative team at Gramercy Productions. The team was responsible for THE VAMPIRE in 1957, THE RETURN OF DRACULA in 1958 and lastly, THE FLAME BARRIER in 1958.

THE MONSTER THAT CHALLENGED THE WORLD starred Tim Holt (HITLER'S CHILDREN, THE YESTERDAY MACHINE), Audrey Dalton (DRUM BEAT, SIX GUN LAW) and also Hans Conrard (7 THOUSAND FINGERS OF DR. T, THE TWONKY). It was directed by Arnold Laven and produced by Jules Levy and Arthur Gardner from a screenplay by Pat Fickler.

Produced at a cost of 254,000 dollars, THE MONSTER THAT CHALLENGED THE WORLD featured a full-size creature by Augie Lohman. It measured a full 11 feet in length. It was constructed of fiberglass and operated by a crew of three men, the creature cost a whopping 15,000 dollars and weighed in at 1500 pounds. The intricate wiring used to make the creature mobile measured a total of over 3 miles in length. In some markets, THE MONSTER THAT CHALLENGED THE WORLD was co-billed with THE VAMPIRE and the original title to this film was to have been THE JAGGED EDGE. (I'm glad they stuck with THE MONSTER THAT CHALLENGED THE WORLD. It's cooler.)

A violent earthquake erupts in the Salton Sea area of California, the quake releases prehistoric eggs of colossal proportions. The Salton Sea is used by the Navy to test parachute jumps. It is in the course of one of these tests that the military becomes aware of the horror from beneath the sea. When radio contact with the navy parachute recovery team is cut short, Naval Headquarters sends out an investigation team to search out the trouble. The team which includes Holt and Conrard find the parachuted dead and his body drained of life, the other crew member has been scared to death and the third is still missing. A strange sea sludge that happens to be radioactive is found all



THE MONSTER THAT CHALLENGED THE WORLD

over the boat as well as on the victims.

Elsewhere, a girl and her sailor boyfriend are reported missing after having been swimming. On a search to find the missing two, two divers discover an underwater cave at the depth of over 125 feet. In the cave is a giant marine growth. The growth is brought to the surface. The two divers find the girl's body and the cause of their mysterious deaths. As they attempt to surface, they are attacked by THE MONSTER THAT CHALLENGED THE WORLD, a gigantic prehistoric sea mollusk eleven feet in length and hungry as hell. Two divers went down, but only one returns as the boat is under attack. The crew fights off the creature with mooring poles. In the struggle, one of the monster's eyes is pierced and it retreats back to its murky domain. The monstrous egg is taken to the Navy's laboratory to be studied. It is found that by keeping the egg at a certain temperature, the egg can be observed without fear of hatching.

A Navy demolition team returns to the egg hatching area



and blown up the eggs as well as any full grown adult monsters. With this deed done, all is quiet until a lock operator at the All American Canal is found dead by a pair of patrolling police. The Navy orders all the locks shut down in an attempt to trap any remaining creatures. A creature is sighted at one of the locks and reported. The investigation team arrives to find the monster has escaped via the underground rivers in the area. A map of the underground waterways help the team to locate a deep pool in which the surviving monsters are alive and well. The demolition team helicopters in and it's bye bye snails from hell as the area is dynamited.

Back at the lab, in an attempt to help the rabbits the thinks are cold, the daughter of the lab's secretary turns up the heat on the egg chamber. The beast is hatched and all hell breaks loose as it attacks the secretary and her daughter. The two hold up in a utility closet as the monster attempts to kill and drain them. Holt and Conrad return to the lab to find the monster loose. Conrad goes for help as Holt pelts the beast with beakers and flasks to draw it away from the closet. The girls are able to escape

as the creature attacks Holt. He must choose between an axe and a fire extinguisher to fight the beast. He chooses the extinguisher, but as that runs out he is left to his wit. With quick thinking, he loosens a steam hose and proceeds to cook the giant with boiling steam. A Naval team arrives to shoot the creature as well. The creature runs up to its full height and crashes to its death. The End of THE MONSTER THAT CHALLENGED THE WORLD, but I think the whole camp dined on seafood that night. "Pass the garlic butter, please."

2 3/4 SCARES

The movie just became available on MGM/UA Home Video and may be ordered through SCARY MONSTERS MAGAZINE Mail Order section.

FRIGHTNITE THEATER

An Interview with

Creepmeister Maximus
Whitey Gleason

58
KSCN-TV



By Randy Davis

To the small but loyal group of horror fans in Northern California, Whitey Gleason was our savior. There had been no horror show host within a hundred mile radius since the one and only Bob Wilkins had left the airwaves in 1978. Since Bob had such a loyal fan following, and had hosted the show, CREATURE FEATURES for 10 years or so, Whitey had some pretty big shoes to fill. (Another Bay Area fellow, John Stanley had taken over for Bob after he left, but never really developed a following.)

Whitey, however, had something going for him; a well-

trained speaking voice from his work as a morning disc jockey at a Sacramento radio station, and his love for horror movies. Whitey is going on his third year now at Channel 58 as FRIGHTNITE THEATER and we hope he will continue to bring us thrills and chills (and an occasional dud) for many years to come. I'd like to thank Whitey for granting SCARY MONSTERS MAGAZINE the following interview.

RD: So Whitey, you've been hosting FRIGHTNITE THEATER for 3 years now, how did you get started?

WG: I was doing voiceover for TV-58 and I just sort of volunteered to host their late night Saturday horror films.

RD: Were you a fan of Bob Wilkins and CREATURE FEATURES?

WG: Of course! As we all know, at one time there was no SATURDAY NIGHT LIVE to watch, and so Bob would come on and start reading the TV Guide. He'd say, "Well, we've got ATTACK OF

THE MUSHROOM PEOPLE" or something like that. He'd tell you what was coming on, the options you had, "oh here's a run of F-TROOP", you know-things like that. It was a real kick. There was *nobody* else like that. His honesty was really refreshing. One of the biggest thrills I've had was that TV-58 arranged for me to have lunch with Bob right before I did my first show.

RD: Do you enjoy doing the show?

WG: It's the most fun I've ever had in broadcasting. I've been in radio for 8 years now and it's the first extended TV work I've done. It's really been a blast. We started

out trying to get people involved, a lot like radio. A lot of write-in contests, etc. The response has been incredibly gratifying. There are fans who take the time to write a 3-page letter to try and win a plastic creepy cup! It's really neat to see the people really appreciate the tongue-in-cheek approach. I think there's a lot of people who have been dying for a show like ours since CREATURE FEATURES went off the air. I think we've filled some of that void. I don't pretend to do the show as well as Rob did, but I have a lot of people tell me how much they missed Saturday night horror hosts.

RD: How much fan mail do you get in a week?

WG: It varies with what the movies we show are and what we're giving away. We get anywhere from 15-30 pieces of mail a week.

RD: Do you have any say in the films that are picked to show?

WG: Unfortunately no, I don't get to pick them. It's very difficult now because when the horror films first started popping up at stations, they were sent a huge package of the old Universal horror films. Now with so much competition from cable-USA, SCI-FI, TNT etc., there just aren't that many horror films to go around. There are millions of films out there I'd love to show that we just can't get our hands on. The original NIGHT STALKER, for instance, I think cable has that tied up right now. It's a bit frustrating at times, but we still manage to show some pretty good stuff.

RD: Are you a big fan of horror films-what are your favorites?

WG: Well, I really loved ALIEN. I remember actually being scared when I was watching it. And of course the NIGHT STALKER that I mentioned earlier. I remember seeing that when I was about 10 years old. And of course I love all the old Universal classics. I'm definitely a real horror fan. Oh, and I love the Helmlinger movies. I'm a real Clive Barker fan.

RD: I notice the show opens with a scene from the 1931 FRANKENSTEIN, do you think the horror films of today are lacking something? In other words, have they gone "over the edge?"

WG: Well the FX are so well developed now, sometimes the effects drive the picture. You get a really gory scene which is fine, except when the story isn't there the whole thing collapses. It needs to be based on a real solid story. I've seen too many modern horror films where they emphasize the gore and FX a little too much at the expense of a good script. You look back at the old classics and that's where the real horror comes from, the story.



"Dark to drink...from the Screen Team 'Creepy Cup'...Two of the cups are pictured above.

RD: I couldn't agree more. Any ideas for the future?

WG: Well, our show has a very loyal following. But it's not a very large one. Our ratings fluctuate, we show a decent movie, we get some pretty decent numbers. But it's not exactly a mainstream show. So you can never plan for a long term future. We just take it week by week and show by show. I would love to keep doing it for a long, long time because it's some of the most fun I've ever had. But it's more of an attitude of "let's throw the spaghetti against the wall and see if it sticks." That seems to be the charm of the show and that's the philosophy we have to adapt to at this point.

RD: As a final thought, what do you think the enormous appeal of horror movies/horror show hosts is attributed to?

WG: I think it's honesty in horror films that makes them so popular with the younger people. I mean most horror films don't talk down to kids and mask their intelligence the way so many "Family" pictures do. And horror show hosts? I think mainly it's being able to watch a movie with someone. It's always more fun watching a scary movie with a friend.

RD: Well Whitey, I'm glad you've become our friend on Saturday night and I thank you very much for taking the time for this interview.

WG: You're very welcome.



UNCOVERING THE SECRETS OF THE COMICS WORLD'S GREATEST MONSTER FIGHTER:

SCARY MONSTERS talks with **MR. MONSTER** Creator Michael T. Gilbert

by Daniel Bryan Johnson

Back in the early 1980's, the comic book world was rocked by a major boom in the independent comics market. For those of you who are not familiar with comic books, independent comics were produced by smaller companies that attempted to break into the industry and take on the two larger established companies, DC Comics and Marvel Comics. The plan for these smaller companies was to sell the comics through specialty stores only, and bypass the mainstream market altogether.

Almost overnight, there were dozens of new comic titles being produced, and the resulting success of the earliest companies encouraged newer, "quickie" companies to come onto the scene hoping to get a piece of the action. Most times, the titles done by these "fly-by-night" companies weren't very well done, and so the long run that had begun to heat the entire comics market,

after a few years, the books died down due, in part, to the low quality of many of the titles being produced. This, in turn, led to **disinterest** in the majority of the independent comics and low sales in general. On the whole, few of these companies made it into the mainstream. The real tragedy of this is that many of the comics that were produced and deserve to be remembered have instead become long-forgotten memories. Today only truly serious collectors recall the early quality of such greats as **AMERICAN FLAGG**, **JON SABLE**, and **MARS** among others.

But despite the high mortality rate, a few characters that were born of this boom have survived and have continued on their crusades against crime, injustice and the "things-that-go-bump-in-the-night." One such character is **MR. MONSTER**! I first became aware of the character in March of 1985 when I discovered issue #2 of **MR. MONSTER** from Eclipse Comics. The story's story concerned Memo-Ray, a poor, misunderstood young man who just wanted to be loved and accepted by the world around him. So what if he had a glass plasma bottle for a head, with blood sloshing around inside? So what if his "mother" was a CLANT (Comma blood cell gone bad)? So what if he dreamed of having the Kool-Aid blue for his father? It was weird! It was wild! And I had a new favorite comic book to look forward to each issue.

MR. MONSTER was a comic that had successfully combined



Michael T. Gilbert

the things that I liked: horror, science fiction, humor, scary monsters as well as references to long forgotten comic book classics and cult horror movies. And it was all done with a sly wink to the reader! In the comic world dominated by Teenage Mutant Ninja Turtles and continued soap operas, **Mr. Monster** stood out! It still does!

Which might, more than anything else, explain why the series lived where others died. Another reason is that **MR. MONSTER** creator, Michael T. Gilbert, is dedicated to his creation. Some titles are lucky to keep a writer or artist for a year's run, but Gilbert has been doing **Mr. Monster** for nearly ten years and shows no signs of slowing down.

SCARY MONSTERS was recently able to catch up to the creator of the masked man behind the smoking pitch and we got some questions to him about his creation!

SM: So, who is **Mr. Monster** and what is he all about?

MG: **Mr. Monster** is the world's greatest monster fighter. His real identity is Doc Stern, and he's the world's greatest expert on monsters and the occult. And when danger arises, when monsters come out and threaten the world, he changes into **Mr. Monster**. The whole world knows he's Doc Stern, so it's not like a secret identity. He lives high up on Slaughter Mountain.

at the House Islands. He has a beautiful "Gill Frisley," Kelly Frisley. She's one of the coordinators. She picks out the best dresses or wigs and makes sure everything runs smoothly! She's the brains of the outfit!

DM: Mr. Monster is considered to be one of the five comics out today that no one can get a hold on. On one hand, there is the humor of the series, but there's also horror [the best example of that being the eight part serial story that was put out by Dark Horse Comics]. What is your take on your own series?

MG: There's a lot of a blending. It's horror, it's humor, it's suspense, and I change the percentage of it from story to story as I see fit. I have enjoyed a lot of different types of comics over the years, and I wanted to create a comic in which I could do anything! So I tried to create broad parameters for the character and the tone of the comic to give myself the greatest amount of flexibility. If I want to do a really silly story, I can write it that way by scripting Doc Semon as a broader character. If the comic takes, if I want to do a really serious story then I'll do a different take on Mr. Monster. I'll put it down a little bit. I may even make one story a love story and another a horror story. I don't want to get bored with Mr. Monster, so I keep changing it.

DM: Mr. Monster was based on an earlier comic book character from Canada. As I recall, the character was something of a detective in the early adventures and didn't get a super-hero costume until the very last panel of the very last story. It seems that you have a better handle on the character than they did, and really know how to use it.

MG: Yeah, Mr. Monster was originally a feature on a Canadian comic book in the 1940's, as a series of Doc Semon adventures. Doc was a lightly disguised rip-off of Doc Savage! And I guess the sales weren't that impressive, so in the last spreads they put a costume on him and he became Mr. Monster. But, he was only Mr. Monster in that one episode and then the company went under. And I came back and reworked it, 25 years later! Nothing beyond that single story had been done, so I gave myself two years to reinvent the character. I took the basic visual look of Mr. Monster and the "monster-baller" concept that Fred Kelly [the creator of the 1940's Mr. Monster] came up with. I took the hair, stubble and shaved it out. In essence, I tried to recall everything that I love about the old concept of the 1940's and 1950's mix that was character. The problem, the creative barrier, the fact that there it was "just a silly comic book" you were free to write any sort of story.

DM: Mr. Monster has already been painted out as a survivor, and I think his story at Eclipse reflects that. Originally, wasn't the first issue of the Eclipse Mr. Monster just supposed to be a one shot deal?

MG: Originally, it was a three part story for Pacific Comics. They published the first chapter in an anthology book, VANGUARD ILLUSTRATED and then the company went under. I then dropped it around, and Eclipse eventually published all three chapters in a single comic! The response was very good.

DM: The next response to MR. MONSTER wasn't just from the fans either, was it? This also got a very good response from professionals in the comic book business. I mean, this book got the go-ahead for a regular series, and the next thing you know, for the second issue there was a Dave [The Barbarian] Stearns review and then for the third issue you had an Alan [Swamp Thing, Wolfman] Moore story. I mean there were artists who



Promotional piece for the long lost 1930's Mr. Monster newspaper strip.

wanted to produce something for the book.

DM: Yes, we were very lucky. A lot of the fans and a lot of the professionals loved what we were doing with Mr. Monster. Again, it's the idea that comics should be fun and exciting and there aren't too many comics where people really want like they just enjoy doing comics.

DM: That doesn't come to the first issue with Mr. Monster. It seems like that this is the kind of comic where a good writer or artist can be able take down and get a little crazy. It seems that they can take a chance and do a story where the audience isn't in danger of being destroyed this issue and they can just have a little fun.

MG: Yes, well one of the things that I differed about Mr. Monster is that we have single issue stories, or sometimes even three or four stories in an issue. So, if someone wants to have a little bit of fun, they can come in and play around a little. They do it, have the hell get out. No big deal. I think a lot of creative people enjoy that freedom.

DM: One of the things that you did when you were working with the Eclipse company was use Mr. Monster as a storefront for many classic horror and science fiction comic book stories. When I say classic, I mean you published titles like Jack Williamson horror/science fiction stories. You had the very first published work by Steve Ditko and the Fantastic Dr. Dred stories. There was even a line of Mr. Monster Super Duper comics that republished whole loads of classic comics. What were the general response to these books by readers?

MG: We got a reasonably good response. We were always busy throughout the whole thing up a lot of advertising and promotion. They [Eclipse] put out these



Mr. Monster reads "Tales From the Crypt" In this spoof homage to E.C. Comics of the 1950's! Is this interview a given

comic and they were wonderful books, but the publisher wouldn't let the readers have the books from that time.

SM: Mr. Monster is a wonderfully crafted character that is produced with a lot of talent. Who were the inspirations behind the take? Who were the comic book artists that you admired growing up?

MG: Names that would have to be Wally Wood, who was just an amazing storyteller! I believe that he was a writer as well as an artist. And he was a great businessman also. He owned his own character, The Spirit, which was a very successful thing to do back in the 60's. There were Dave Drake, who did great work in the late 50's and early 60's. He created Spaceman and did horror and monster books in the early 60's. Another of my favorites was Harvey Kurtzman who created Mad and worked on a book when it was a comic book. And he also wrote and illustrated brilliant war comics. All three of them were top notch storytellers. I was also impressed with a lot of the EC artists like Wally Wood, George Evans and Ben Kupperman.

SM: How do you avoid mention or influence from the EC's. I understand that Gene Cookson who publishes the reprints of those old comics is having a very good response to them from our readers, many of which have discovered them and thought that they were brand new. Do you think that this is a sign that the classics will sell? Do you think this proves that as writers that also, time always go back to what originally worked?

MG: I would think they would. I remember when EC comics when I was about fourteen, years old and that was in the mid-60's, and EC had actually been dead about ten years. But, I was crazy when I was then. I just saw them in paperback, those Ballantine Books that started doing reprints. Later on, I was able to get some back issues of the original comics. They were so superior to most of the comics that were out at that point, and I was immediately hooked on them. The level of art and writing in them was just terrific!

SM: Another thing that worked for the EC's was that they were morality tales. In the end, the killers got what was coming to them. No bad end

was unrepaid! Critics of comics today say that the morals that reinforced horror comics in the 50's are missing today. Indeed, writers and artists were more interested in gratuitous violence and sex for the sake of it and are less interested in using horror stories as morality tales. What's your opinion on that?

MG: Well, one of the morals I do find disturbing, especially on slasher films or what not, is the rule of the slasher on the basis of the drug. It's like, "I'm the killer, isn't that fun?" I think that's a terrible thing.

SM: Back to the subject of Mr. Monster, I remember when the Dark Horse Comics came out. You did the origin story for Mr. Monster and the last for that story was darker than anything that had ever been done with the character before. What kind of fan response did you get with that? Was it negative or positive?

MG: It was both. First of all, it was a really long story, over 200 pages. It was the same character that I was doing short, eight page stories or twenty page stories, and I really had to stretch myself extremely to make it work. Also, "Origins" was much more serious in tone and took a long time to do. I think that made it all the more hard to follow and hear about. But, it was a very worthwhile project and I think many people grew to like the story.

SM: The one thing I remember the most from the Origins series was the final issue. The whole story had been building up to the climax (and I will not ruin it for those of you who haven't read this issue, or the series. All I will say is hey it! This is a fantastic story!) and the payoff for me as a reader was worth the ride. It's hard to tell you how bad your heart and mind felt telling this story about what being a hero was all about. This approach to a Mr. Monster story was a twist, but a well done play.

MG: Thank you. That was very much what I was trying to do. I was really trying to create a world with people you would care about. One thing I tried to do with each story was look out the world of Mr. Monster and show what it would look like to become someone like Mr. Monster. I wrote about his parents, how they met. I actually took the time to build up characterizations, as when the payoff came, a really emotional.

SM: I find that in my horror story, that when a person takes on these three-dimensional qualities about them, that's when the horror starts to take off the most. Because then it's not if the horror is happening to a real individual, a real person. You care what happens to them.

MG: There is nothing more boring than to have a cardboard cut-out victim or a villain. And the writer has them going through the process of chopping someone up, or being chopped up, when you don't really care about the character. One of the horror writers I like is Stephen King, one of the things I like is the fact that he is able to, very easily, create characters that you're actually interested in.

SM: In the Origins series, you gave more very juicy details about the character's background that the readers hadn't known about before, especially concerning his mother's side of the family which turned out to be a family of vampires. Will you be developing those details further in future Mr. Monster stories?

MG: We might. I am not going to make a big deal over that, but I might refer to it here and there in future issues.

SM: When the Timaris Series ended, it carried on that provided a MR. MONSTER, KELLY series as well as a new anthology book called CRACE A-BOOM. What is the status of these projects?

MG: Right now, Timaris was out of business. All the rights to those properties needed back to me. All three names of Kelly are finished as well as CRACE A-BOOM. We have over 100 pages of material finished. We are still looking at different publishers for both books right now.

SM: Readers of Mr. Monster might know what to expect from Kelly. What about CRACE A-BOOM? Describe that for us.

MG: It is a horror/science anthology. I'd say it has a lot of characters by contrast that I like and who share a similar approach to horror.

SM: As what Mr. Monster projects can you then look forward to in the future?

MG: Well, Keith Dallas and I are hard at work on a crossover between Mr. Monster and The Torchbearer character. Torchbearer is a pretty scary guy that even he

pay by killing people and representing their souls. Sometimes he goes in so far that he kills himself! (lol) Kelly, is his next target. That story will appear in Drew Piller's Blackball Comics. Also appearing in Blackball Comics will be the rarely discovered Mr. Monster newspaper strips done by a cartoonist named "John" in the 1930's. No one even knew these strips existed until this year, so it's a very important discovery for fans of old newspaper strips. It's really amazing stuff, so SCARY MONSTERS fans will love it! After that, Blackball will publish Mr. Monster Vs. The Man From Mars. Pardon Mr. Monster slugging it out with the chomps from the old Mars Attacks cards and you've got a good idea what is more. Scary Monsters enough for anyone. Don't miss it. (SM) We won't.

In the meanwhile, I think that will wrap up the interview nicely. Thanks to Michael T. Gilbert from everyone at SCARY MONSTERS. As I said before, I highly recommend Mr. Monster, whether you are a horror fan or comic book fan.

MR. MONSTER CHECKLIST

Pacific Comics: **YANGUARD ILLUSTRATED #7**, 1964

Eclipse Comics: **MR. MONSTER #1 - 10**, 1965-1967. **MR. MONSTER SUPER OUPER SPECIAL #1 - 8**, 1966-1967. **AIRBOY/MR. MONSTER SPECIAL**, 1967. **AIRBOY # 28**, 1967

Examity: **MEEY MITES VOL.2 #2** (carnies), 1997

Oark Horse: **WACKY SQUIRREL HALLOWEEN SPECIAL** (carnies), 1987. **MR. MONSTER: ORIGINS #1 - 8**, 1988-1991. **OARK HORSE PRESENTS #14, 30, 36, 38**, 1988-1990. **THE BEST OF OARK HORSE PRESENTS #1 and 2**, 1989-1990

Atomika: **A1 #2**, 1986. **A1 SICMI CONFIDENTIAL**, 1990

John Brown: **BLAST #1, 3, 4, 5**, 1991

Metal Mammoth: **HEAVY METAL** (July Issue), 1992

Tundra: **MR. MONSTER ATTACKS #1 - 3**, 1992

Ray Zone: **MR. MONSTERS TRIPLE THREAT 3-ONE**, July 1993

Blackball Comics: **TRENCHER CHRISTMAS SPECIAL #1** Jan 1994



A color-eating space monster from MR. MONSTER ATTACKS #1.
© 1994 Michael T. Gilbert

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AURORA MONSTER MODELS OF THE 1970'S Part 1 MONSTER SCENES

by Fritz Frling

So, you've replaced the missing pieces to your childhood monster models. You've relentlessly bothered friends and co-workers to check their basements and attics for their old kits. Now that you have the basic thirteen Aurora monsters, the monster hot rods and humor kits, what comes next? The answer is obvious—you need more Aurora monster kits.

Most model collectors are aware of the smaller scale Aurora Monster Scenes and Monsters of the Movies produced in the 1970's. Many of us ignored them in favor of the older, larger kits or passed them up because these kits came out when we thought we were too old for monsters. Let's take a look at some of these kits on the next few pages.

In 1971, the corporate takeover by Nabisco began the decline of the world renowned Aurora Products Corporation. Parental upsur over the series of kits known as MONSTER SCENES in 1971 led to a halt in their production. Eventually even the kits which were in retail stores were pulled from the shelves. MONSTER SCENES were sent to an early grave. For the collector these kits are not too difficult to find, regardless of these facts. However, boxed kits are much more common than built-ups.

(Photo on top left) MONSTER SCENE display from the Phil Caporano Collection, photo by Dorina Gutierez.

(Above photo) Fritz Frling's Vampi model poses next to a Capito Company ad for the MONSTER SCENES.

Aurora had a great idea in MONSTER SCENES, but the execution of the sculpting left much to be desired. The series consisted of six figures, a glass insect, and four scenes where you could place them. The figures, which included VAMPIRELLA, DR. DEADLY, THE VICTIM, FRANKENSTEIN, DRACULA, and DR. JEKYLL/MR. HYDE, all had simple detail which was hindered by snap-together, moveable limbs and stiff poses. A plus to these kits were the optional arms and legs which allowed you to change the stance of the character. However, they still serve as little more than action figures for the laboratory and torture chamber scenes.

The PAIN PARLOR and GRUESOME GOODIES are nice diorama sets, ideal for Frankenstein and Dr. Deadly. Dr. Jeekyll would be at home in this lab with his silver-coated rabbit and beakers. You could pit The Victim against Dracula by the Pendulum, or have

Vampi rescue her from the Hanging Cage.
As for the giant insect, well, that can go
wherever it wants!

MONSTER SCENES came in small,
squarish boxes and included a mini-comic on
the instruction sheet. The Canadian issue of
The Victim was packaged as Dr. Deadly's
Daughter and had different artwork on the
box. Dracula, Dr. Jekyll/Mr. Hyde, and the
Giant Insect kits were only produced and sold
in Canada.

It is interesting to note that Vampirella kits
were sold by Captain Company mail order
right up until 1983, when Vampirella
magazine ceased publication. These kits had
the name "Aurora" removed from the box by
"scooping out" the plastic. It is conjectured to
say this may have been only after Aurora
closed down or with every kit ordered through
Captain Company.

NEXT ISSUE: MONSTERS OF THE MOVIES

*Special thank you to Bryant Holt for use of
his collection, and to Phil Caporano and
Charles Dellavalle for facts and trivia.*

(Photos on the right) Photos by Elizabeth
Argibay of the MONSTER SCENE collection of
BFX artist Bryant Holt.



THE WEIRD WORLD of AURORA
PUT TOGETHER YOUR OWN SCARY SCENES WITH...
AURORA'S FANTASTIC MONSTER SCENE CUSTOM BUILDERS KITS!



Count Cool Rider

T.V. 33

COOL ENCOUNTERS OF THE ELVIS KIND

by Terence Sanford

The sun had just set as I entered Las Vegas. In the darkness behind me, a car was fast approaching. Probably some youngster speeding off on the highway. Yet as the tow, noise, slender car passed by I caught a glimpse of the driver. He smiled and bared fangs! Then flames shot out of the tailpipes and the car sped down the road. I followed the car until it turned off the main road and went up to a castle. As I pulled up to the car, I could see that it was a Lincoln Continental. This "Countisorial" had dozens of modifications including a bat-shaped hood ornament and mirrors, black wings that pop out from under both doors at the touch of a button and 4-foot flames that shoot out from the tailpipes.

The driver of this car is COUNT COOL RIDER. His name comes from the Elvis Presley song, "C.C. Rider." This cool modern vampire hosts SATURDAY NIGHT AT THE MOVIES on KFIH Channel 33 in Las Vegas. The program began on November 10, 1990 and features classic and B-

horror films. The Count's favorites are Vincent Price films. In particular THEATRE OF BLOOD because it was dramatic, humorous, gory, and the sets, costumes and Price's acting are superb. Along with THEATRE OF BLOOD is Bela Lugosi's ORACULA.

The Count has 2 "Bat Girls" that assist him with his show and personal appearances. These public appearances are taped and shown on the program. Letters from viewers are read during a segment called "Count Mail."

The show opens with scary music and screams, then kicks into C.C. Rider by Silvio showing a montage of his footage of the Count. The show closes with C.C. Rider over a credits shot and credits.

On Halloween 31, Las Vegas Mayor Jan Jones gave The Count the key to the city and then fed him on the neck.

If you happen to pass through Las Vegas drop by to see The Count. But you won't see him before sunset and not after sunrise.

Thanks to Kevin Fero and Count Cool Rider for the photos and information on SATURDAY NIGHT AT THE MOVIES.



The Bat Girls

TV 33

A beast more frightening than
your most terrifying nightmares!

THE CRATER LAKE MONSTER



Article by Edward L. Mitchell

While exploring the deep and murky depths in the Sea of Schlock, it isn't unusual to occasionally stumble upon unique little gems known as "regional films", scattered about the beds of celluloid sand like so many discarded bits of flotsam.

For all the neophytes out there, regional films are usually independent productions, made on a limited budget (a *very* limited budget!) by a local film-maker who utilizes the talents of friends, family, and acquaintances (normally all non-

professional actors) from the surrounding community.

These productions are usually (but not always) of the horror and/or sci-fi genre. However, many times, they will start out as one thing, only to wind up as another. Some memorable titles and examples of these flicks are *TEENAGE STRANGLER* (1964), *MANOS*, *THE HANDS OF FATE* (1966), *MARK OF THE WITCH* (1970), *THE LEGEND OF BOGGY CREEK* (1973), and the one and only *THE CRATER LAKE MONSTER* (1977).

Filmed in various spots around Southern California (Palomar Mountain, Lake Huntington, and Big Bear) by director William R. Stromberg, *THE CRATER LAKE MONSTER* sets its action in a generic rural area known as (what else?) Crater Lake (but not *THE* Crater Lake in Oregon).

Simply, the story is about a meteor that lands in the middle of Crater Lake and releases a long-dormant dinosaur from a fertile egg. The beast quickly grows and roams the waterways of all available fish. It then crawls out of the lake in search of food, gobbling down livestock and any hapless human who gets in its way. It's soon dispatched by an aggressive lawman (Richard Cardella in a believable performance as the cranky sheriff) behind the wheel of a snowplow. Textbook stuff.

What gives this little growler its own particular flavor is how it was handled by the director and performers. Actually, the real stars of the picture (besides the seldom-seen monster) are a couple of guys named Mitch and Annie (Mark Siegel and Glenn Roberts), who are sort of a backwoods Laurel and Hardy. They run a boat rental operation on the lake; and the appearance of the monster serves to ruin their business by eating all the fish and killing their clients.

Because of budget restraints and last-minute



script changes, a great deal of footage is devoted to the boys and their antics. Truly, the movie should've been called **MITCH AND ARNIE VS. THE CRATER LAKE MONSTER**; but that's just the nature of independent film-making (especially when a major studio begins trifling with it. But that's another story...)

Actually, even though the film has its flaws in continuity and low-octane performances by the few professional actors who appear in it, there's still a charm about it that appeals to our sense of the absurd. And it possesses one of the truly great downbeat existentialist endings that would've warmed the hearts of Fellini and Truffaut.

THE CRATER LAKE MONSTER sits at the top of the heap as a shining example of regional film-making at its best, proving that despite

adversity, budget limitations, and studio interference, a halfway decent movie can still be made if its creator can be flexible in his vision.

PERSONALITY UPDATE

Director William R. Stromberg has worked in various capacities (directing, cinematography, special effects, miniature work, and animation) for motion pictures and television for 25 years. In addition to **THE CRATER LAKE MONSTER**, his work has been featured in **NIGHT TRAIN TO TERROR**, **THE STUFF**, **EMPIRE OF THE DARK**, and **TERMINATOR 2: JUDGMENT DAY**.

In the near future, he is planning a possible re-make of **THE CRATER LAKE MONSTER**, featuring new animation and special effects.



THE STRANGE WORLD OF CHANNEL X

NIGHTMARE NEWS

by Andi Brooks

Greetings, Flight Fans! Welcome to this special live outdoor broadcast from CHANNEL X. Whenever there is a full moon, I am always filled with the urge to leave my secret subterranean lair and head out into the wilderness. So, here I am, surrounded by wildlife and indulging in a spot of moonbathing on the very same desolate Welsh moor that my old friend, Larry Talbot once prowled. Ah! Those were the nights. Larry and I had so much fun, terrorizing innocent villagers and baying at the moon-oo-oo-oooon! Sorry, I always come over a little hirsute whenever I get nostalgic.

On with the show! Tonight there will be no movie, instead, CHANNEL X is proud to present the first edition of NIGHTMARE NEWS, the phantom program that keeps you informed of all the ghoulish goings-on here in Britain. And what news I have for you, it will turn you all goblin green with envy.

We are being treated to a spine-tingling reign of terror by a new horror host who is stalking the airwaves and casting an icy chill across the length and breadth of our little island. His name is DR. TERROR. Armed with a wicked sense of humour and devilish good looks, he has ensured that the whole nation has been enduring countless sleepless nights. Each Friday, he rebots the doors to his VAULT OF HORROR and unleashes a merciless double-bill of mind-numbing terror.

The good Doctor first materialized onto our television screens in 1992. On my favourite night of the year, Halloween, he served up an all-night frenzy of frights. His specially selected menu of monster-madness included such tasty morsels as...CURSE OF THE WEREWOLF...CREEPSHOW...DEATHLINE...BRIDE OF FRANKENSTEIN. As if that wasn't enough to turn your hair grey, he also interviewed the likes of Robert Bloch, Clive Barker, Stephen King, James Herbert and many other masters of the macabre.

Sadly, all good things must come to an end. As the dawn approached, Dr. Terror quietly slipped away and vanished from sight. Little did the gentle-hearted British viewers suspect that he had merely retired to re-stock his VAULT OF HORROR. Biding his

time, the Doctor patiently waited until September, 1993 before once more exploding into our living-rooms.

As I speak, the night air is filled with the delightfully tormented screams of the unsuspecting viewers who had settled down for a quiet evenings television, but instead have become Dr. Terror's latest victims. I wonder which of his devilish delights he has conjured-up for them tonight? TERROR FROM THE YEAR 5,000? I DON'T WANT TO BE BORN? THE BEAST WITH FIVE FINGERS? If he's feeling particularly malevolent, it could be FROM HELL IT CAME. What a way to go!

I expect that all of your foreign fiends are literally fearing at the mouth in a fit of jealousy. What a pity that you will probably never be invited to step inside the Doctor's vault. He! He! He!

But despair not, loyal viewers. Although I am completely heartless, I am willing to lend an ear to your pathetic pleas for more information about the Doctor. In return for the minor inconvenience of the loss of your souls, Dr. Terror might be persuaded to pay a visit to your favourite FIEND WITHOUT A FACE and descend down into the depths of my lair to give an exclusive interview to CHANNEL X. You'll just have to wait and see.

Well, Flight Fans, that's all for this edition of NIGHTMARE NEWS. Don't forget to tune into my next transmission, when CHANNEL X will once again be beaming into the pestilifying pages of the only magazine that is so scary that even I have to read it with all the lights switched on.

FAREWELL AND PLEASANT NIGHTMARES

(Photo on the left) Guy Henry as Dr. Terror
courtesy of the BBC

THE FAMOUS MONSTERS THAT NEVER WAS

by Randy Palmer

Like the imaginary vampire king we all love and loathe, FAMOUS MONSTERS HAS RISEN FROM THE GRAVE. If you've seen it, you know the new FM looks a lot like the old FM. And I mean the old, old FM. The name a new publisher might use FAMOUS MONSTERS to look like a paper cutout from the 1960s. Personally I don't know how a "new-old" FM can survive in today's slick and colorful market. But if someone's figured out a way to make it work, that's great!

More than 10 years have slipped since I stood in the lobby of 141 E. 124th Street in Manhattan, waiting for the elevator to carry me upstairs where I had a desk and a title and a fairly big crew helping put together the latest magazine for Warren Publishing Company. I'll never forget that cold, lonely day next the rest of 1952 when word came down from the high that Warren Publishing was about to close its weekly dailies for good. That news was upon us, too many lawyers had ruled the book, too many readers had grown up and lost their impatience simply, and new monster stories had been being doubted by Warren's editorial circle. FAMOUS MONSTERS and CREEPY were both on life support, and although tales like ERIE, VAMPIRELLA and 1944 continued to look, their magazines had been better times too.

Just a few months earlier I had accepted an offer to join the Warren team as their new Managing Editor. After 5 years of free lunch work, the PM is still good to have the opportunity to help guide the Warren magazine that had held so much magic for me as a youngster. Unfortunately I had only a handful of months to enjoy my status of terror in the secret stair to the (chopping) block. (But that's another story entirely, and it's been printed elsewhere. Go search it out.) Ahh, for during those few precious months, we worked hard to bring the readers and fans some special treats. (Well, I worked hard, I'm not as sure about anyone else.)

Before you say, "Is he talking or what?" let me explain the things we were able to achieve at PM, CREEPY, ERIE, VAMPIRELLA and 1944 during the last 6 months of those magazine's existence were severely limited by Warren Publishing's ever-constricting budgets. Since 1950 sales of all the Warren magz had dropped considerably, and word leaked to the Captain Company, a Warren strategy was also down. Play down. The Captain Co. staff had always helped offset the costs of producing a mass of magazines that, by their very nature, would always have a limited readership. (During its 20 years of existence, PM's circulation never exceeded 140,000, and none of the time topped around 100,000.) This meant that, no matter how much we whined and moaned or begged and pleaded, we couldn't have Frank Frazetta to do a new cover picture for CREEPY or add more color pages to PM. The days of Frazetta covers were long gone. But within the limits that were set for us, we tried to do our best.

I'll give you an example. The production schedule for Warren's comic title during 1952-53 decided that every second issue of CREEPY, ERIE and VAMPIRELLA was to be a reprint issue. There just wasn't enough money to pay writers and artists for new material more than 1 issue per year per title. (The one exception was 1944, which hadn't been around long enough to build up a stock of material that would last reprinting. In order to cut costs their management decided to increase the number of 1944's "non-colored pages," which translated into more ads and less content and so.)

Working within the limitations set for us by management meant using every



The cover for FAMOUS MONSTERS #132, the 25th Anniversary issue that never was.

ingenuity from and there. I suggested that we at least add a few new things to reprint issues of CREEPY as at things which wouldn't cost the company any money: the adding a single letter page to CREEPY (which hadn't been printing many fan letters at the time). We also began using a month of full-page illustrations in CREEPY and VAMPIRELLA that while *Academy* and *Love* Classics had done a couple of years earlier but that had never been used. Check out the last few issues of VAMPIRELLA for some superb Vamps sketches from Gustav (it's great stuff), and the final number of CREEPY for *Academy's* work.

Because it was cheaper to produce FAMOUS MONSTERS there was no where to pay except for the occasional guest artist; there was hardly ever any reprint. This was exactly the opposite of what occurred in the late 1960's when, because of the BATMAN bid, sales of monster magazines fell way off. During those years the Warren demand between 50-75% of each issue of PM is reprint material from the early '60s.

We had no one else to contact with Perry Anderson's resignation!

Since Warren moved into "The Incredible Man" during the 1960's, rarely showing up at the office to run the company. Supposedly he had lost all interest in the business. Decisions were made down the chain-of-command—decisions which eventually resulted in the editorial judgments of Perry Anderson. For example, Perry's selection of material for PM's annual "Yearbook" (the one issue per year that was devoted to reprints from earlier decades) was reported in favor of articles selected by the company's computer, Don Trench. Trench was not a writer or editor; he was simply the "human man," the guy who attended the

company's pressings. Perry was fired that Turick was, in effect, usurping Ackerman's editorial throne. It was one of the famous "test drives" that induced Perry to quit working for Warner.

(The real reason Don Turick put together the Yearbook was because the company's agreement with Hollywood was to FM during the summer of 1983 had backfired, a thing each year had imposed had increased. After 2 issues it was decided to drop the color pages. As it happened, the next scheduled issue of FM was the annual Yearbook which, by its very nature, couldn't include color pages anyway. Turick felt that if the Yearbook ran only articles covering black & white movies, such as the old Universal series, it would provide some justification for dropping the color pages. Perry's selection for the Yearbook included films that had been made in color. So now you know why Don Turick is often "rejected" F&M's work for the 1982 Yearbook.)

At the time Perry's resignation letter was delivered we were getting the Smoking Machine on FM 100. Management instructed the editors to start figuring out how to handle later issues of Warner Publishing's flagship title. Although a lot of ideas were tossed about between Tim Moriarty, Jeff Rovin and myself, the main charge we made to FM was to "compartmentalize" it. That meant each issue would have specific "departments" devoted to film news, reviews and so forth. Rovin wanted to end coverage of emerging home videos, like the "Swordsmen & Dragons" role-playing phenomenon and the first wave of home video games. In fact, Jeff's ideas were implemented in the first (and last) at-home-Perry issue of FM, #101.

While issue 101 was at the printer, we started thinking about what was going to go into FM's 25th anniversary issue, scheduled for release early in February 1983. Ads were designed and news releases were written heralding the coming of issue 102, the 25th anniversary "special issue." Before a single word had even been written, Management allotted us 100 pages. We had wanted more. As I pointed out to Don Turick, the 25th anniversary issue published in 1978 was minuscule and had over 100 pages and included 4 full-color covers. But this wasn't 1978, so 100 pages was all we got. And just one color cover.

The cover for FM 102 was a printing of the famous STAR WARS "raton" scene. I had nothing to do with the cover's design. (If I had, I certainly would have preferred using something more in line with the theme of the magazine, which had traditionally shied away from science fiction, at least until the mega-success of STAR WARS, CLOSE ENCOUNTERS, SUPERMAN and similar fantasy films of the late '70s early 80s made it imperative that FM devote coverage to such ideas.)

Each editor-Tim, Jeff, Bob McWherry (who doubled as FM's ad director) and myself-was expected to contribute at least 2 articles to FM 102. I'll be not a writer, and chose to fulfill his obligatory contributions. That meant Tim and I had to come up with some material for the anniversary issue. But that was okay with me, because I was anxious

to see some quality stuff printed in FAMOUS MONSTERS, and realize I'd did something for FM it usually ended up being a rebuke of some STAR WARS tips. Remember all those FM covers dating the 140's, 150's & 160's that had huge black letter blares proclaiming "STAR WARS NO! ABOUT IT?" That was me.

I stayed away from anything else while I sorted out my own material. My major article for FM 102 was called "Haven't You Haven't Seen" and covered many so-called "censored scenes" from various B-movie and sci-fi films. Beginning with the giant spider sequence from KING KONG, through the 1950's and footage clipped from Hammer Films' HORIZON OF DRACULA, up to the cocoon scene from ALIEN, the article was highlighted with photos of the very sequences mentioned. (Many of the 60-70 films on the Warner premises were duplicates of the Ackerman archives, so these photos were always readily available for use.) Although FM had already printed the KING KONG episode, the ALIEN cocoon and other "censored" shots they had never been collected into one major retrospective article, and I was excited about getting this stuff back into print. I thought it was a neat, interesting idea.

I also tracked down a frame blow-up of the elusive GUNWICH HORROR monster, seen only briefly at the film's climax, to head the return of a horrific FM feature which hadn't appeared in years, "Hidden Monsters." This was the kind of "scholarship" that the magazine used to print fairly regularly back in the 60s (when it was invariably known as an "Axe-chopper").

I was also interested in having interviews in FM 102. We set up telephone conversations with David Cronenberg, Brian DePalma, Joe Dante, Elizabeth (THE HOWLING 3) Brooks, Cassandra (KING) Peterson, and tried to get Stephen King to agree to a new FM interview. King never got back to us, so we decided to use an interview he'd given FM a few years earlier. (This was to be the only reprint in the entire issue.)

Tim Moriarty was going to write a couple of "Yearbooks" for the new FM, including one on THE EXORCIST. Although FM was known for its text-&-photos Yearbooks, I thought this was the type of article we should not in regular issues of the mag. But Tim overruled me. Well, I thought, at least an EXORCIST Yearbook would be something a little special for a very special issue. And we'd be able to print photos of Linda Blair in full Gish Smith makeup, something that FM wasn't allowed to publish when THE EXORCIST was a new film in 1973.

Together, Tim and I chose "The Editors' Favorites," a multi-page retrospective of the "best" horror & sci-fi movies of the past 25 years. The idea was that we would pick one movie from each year of FM's publication, beginning of course in 1958. I wanted to feature CURSE OF THE DEMON for 1958. Tim was leaning toward HORROR OF DRACULA, and Jeff Rovin nominated something else which at this point I can't recall. I remember Tim and I arguing about this practically all day. He was also adamant about having THE TIME MACHINE as best pick for 1960, while I felt just as strongly about Boris Karloff's BLACK SUNDAY. (Once again, Rovin chose

something else. I think it was Roger Corman's lead Fox film, *HOUSE OF URBIN*. In a way, working on this retrospective was the hardest chore in setting up FM 102, because we were constantly at odds about this film or that.

Bill Mahaley was rather amused by all this, but he ended up siding with me on *CURSE OF THE DEMON*, because it's his all-time favorite horror movie. (Mine isn't.) Unfortunately, Morley and I never got beyond 1981 (the abuse for that year was Corman's *PIT & THE PENDULUM*) because the titular my friend when management "renewed" that Warner Pictorial was going out of business.

Although some of my memories from that time are good ones, some obviously are not. I don't like much painful memory I have to working with Bill Mahaley's office early in January 1982 and seeing the nearly-complete page layouts for much of FM 102. While Tim and I had been arguing about "The Editors' Pains," Bill had been piecing together the articles that were already finished, adding photographs, and doing page-ups. I readily took myself over and over for not picking up those nearly finished pages—the "guts" of FM 102—and holding onto them, because within a matter of months it was all gone. Everything in Bill's office, everything in mine and in Morley's, in Tarock's and Mike Schneider's and in the deserted double-office of James Warner himself, everything everywhere on the 6th floor of 145 E. 32nd Street, NYC, was lost for all time. Movie clips, original artwork, manuscripts, tons of Captain Ca. merchandise, thousands and thousands of back issues of FM, *CREEPY*, *ELITE*, *VAMPIRELLA* and 1994, administrative paperwork, billing ledgers, printed books, laptops, awards, desks, lamps, furniture, chairs, seats, an *Editorial 7000* (the machine that designed and printed the text that appeared in every issue of *FAMOUS MONSTERS* from 1973 on), it all ended up either in the dumpster outside the building, or absorbed by the people who bought the rights to what was left of the once-lustrous publishing empire.

As for Jim Warren, he traveled to Egypt, Greece, Tampa, California, and ended up back at his old stomping ground, Philadelphia, Pennsylvania. Every once in a while he promises (or threatens, depending how you look at it) to return to the publishing field with a new magazine. If that happens, I'm dying to be busy as possible so I can watch the *Scarface* instead of being caught up in them.



Another Max Meenan pencil drawing of a teenage Sam Scare. Max would like to talk monsters with other readers, write him at P.O. Box 548 Ojai, CA 93024.

And you monster fans should also consider joining Club 13, P.O. Box 733 Bellefonte, PA 16823. See the *MONSTERS' MASH* news item in issue #9's *SCARE-NEWS*. Membership is still free, now that's *SCARY*!

**DON'T MISS THE
ELECTRIFYING ELEVENTH
ISSUE OF SCARY
MONSTERS MAGAZINE.**

THE END ?

**SUBSCRIBE
TODAY!**

MONSTERS MEMORIES of GREGORY GRAVE

Gregory Grave (Harvey Brunswick) was the SHOCK host in Kansas City on KMBC-TV Channel 9 for approximately 4 years in the late 50's, early 60's. Harvey was a director and staff announcer for the station and had presented the idea for the show a few years earlier. When this type of show became popular nationally, management remembered and gave him his chance. The shows were done live in those days, so no tapes exist of the show. An old script and the promotional picture on the right are all that survived except for the fond MONSTER MEMORIES of Kansas City's "belly boomers."

MONSTER MEMORIES furnished by

Thomas Winegar

Dear Dennis (alias) Sam Scare,

You seem obsessed with the old "Shock Theater" hosts from the late 50's and early 60's and so am I. I was 6 years old in 1958, when it all started. Our "Shock" host in the greater Kansas City viewing area was "Gregory Grave", alias Harvey Brunswick. My memories of that time are somewhat cloudy, but I will relay them to the best of my ability.

All week long, myself and a choice couple of fellow monster fans would talk about and try to prepare ourselves for the coming Saturday Shock, hoping that at the last moment one or all of us wouldn't chicken out. My mother wouldn't let me stay up and watch alone, so I had to either scare my big brother or sleep over with friends. I'm not sure exactly when I saw my first "Shock", but I do remember not going to see it every week. It was probably a good idea that I wasn't allowed to watch alone 'cause even when I watched with my brother I was so scared I almost couldn't make it to my bedroom. After my brother went into the Air Force in about 1959, I was suddenly on my own on Saturday night. For some reason, my Mom started letting me watch all by myself.

To the best of my recollection, the evening line up on Channel 9 went like this. First came "The Lawrence Welk Show" at 8:00 P.M. and then "Gunsmoke" at 9:00. In an effort to better my Mom and Dad up so I could stay up late, I would suffer through both shows with a real family togetherness spirit. Mr. Welk's show was the toughest since it was more adult oriented, but Gunsmoke was all right and I kind of liked the Dennis Weaver character,



"Chester", although he was of questionable value as Mr. Dillon's Deputy. Anyway, after Gunsmoke was over the news would come on at 10:00 P.M. and my misadventures would start. While my Mom and Dad watched the news, which by the way lasted only 15 minutes in those days, I would be feverishly at work gathering all of the cushions and pillows in the living room in order to build a fortress so that my flanks and back side would be protected from a mad monster attack. After the bastion had been hastily assembled, I would then stock my anti-monster creation with pop, chips and any other supplies that I may need to defeat the coming onslaught from the underworld. Oh yes, and my trusty M&W 45 Caliber Thompson

Machinegun...you know...just in case my fort didn't keep THE HIDEOUS SUN DEMON or THE MONSTER THAT CHALLENGED THE WORLD or maybe IT! THE TERROR FROM BEYOND SPACE from getting in. Amazingly enough, it would take exactly the 15 minute length of the news to accomplish this feat. My parents would then depart the living room for bed with some clever remark about not scaring myself too much. They totally missed the point of the exercise. I wanted to be completely horrified by the evening's end.

At 10:15 P.M. it would begin. "Gregory Grave" would appear and the first thing from his mouth was, "Ghoul Evening Fright Fests. Gregory Grave here". Since things were done live back then, humorous moments would crop up such as props not in sequence with dialogue or not working at all. At each commercial break, Gregory Grave would do his thing and by the end of the night I was sufficiently horrified and it was time to retire to bedlam. To reach my room, I had to go up the second floor stairs, through a room adjoining my room at the end of the house. Just before my room was a dark closet to the right with a curtain at the entrance. There was no back wall in it. It led into the attic and by the time I was ready for bed I had to somehow get by this potential hiding place for monsters. I would slowly approach the closet and at the last minute charge into my room and lock the door. Ah! Safe once again, unless...Oh no!...I forgot to go to the bathroom. No way was I going to go back downstairs and in my own creative way that only a young boy would think of, up the window would go and the grass on the north side would once again get an unexpected watering.

Sometime in the early 60's when "Shock Theater" was replaced by Gregory Grave on a show called "Chiller", my Mom and Dad and I were down in the Ozarks of Missouri visiting my Grandmother. After "Wells", "Gunsnake" and the news, they all went to bed and left me to what I now call, "The scariest evening of horror of my childhood". On that evening, I experienced what turned out to be the scariest movie I had seen up to that time. In fact this movie is said to be the inspiration for "Alien". The name of the movie is, "IT! THE TERROR FROM BEYOND SPACE". My Grandmother's cabin was out in the middle of nowhere and by midnight you might hear one car go by every couple of hours. At least I didn't have to go by any dark closets on the way to bed as

I slept in the same room with the T.V. All went well and I survived to relate this story to you.



SCARE-NEWS

THE SCARY MONSTERS MAGAZINE MINI-MEATS SPECIAL #10

THE FANGORIA WEEKEND OF HORRORS ROOSEVELT HOTEL, NYC JAN. 8-9 1994

Report by Edmund Yarnold

Ah yes, once again we have the annual Fangoria gathering-a smorgasbord of horror-maniacs, ghouls, and explicit-maniacs! This year's show featured two guests not usually seen on the "con" circuit: Roger Corman (King of the 60's) and New Talent (THE THING, IT CAME FROM BEHIND THE SEA, etc.). Both proved to be genial, courteous (answering questions regarding autographs) and surprisingly, in great shape!

Some other highlights included make-up demonstrations, previews of new flicks, a glimpse of Tupper sporting Universal Monsters suits, and a glitzy costume contest! Other guests spotted at the event: Michael (HELLS BAYS) EDELL, Beggans, Kane (Jaws) Hatcher, David (Dark Valley) Purvis, make-up artist Tom Savini, and screen queen Linda Sereno, whom one could have had for a date with her at the horror section!

The dealer's room seemed a little smaller, this being a new venue (the Roosevelt) but a great to be well stocked, indeed! Images being able to buy a complete set of FANGORIA MONSTERS in one spot! Just, I once saw a man run \$1 going for \$1200!!! Some merchandise would include props like weapons, posters, movie-related jewelry items, etc. were on sale with many dealers offering discounts. Needless to say, I went home broke, once again!

Yup, it was another heartily-delighted show from the good folks at Fangoria and Corman companies. I look forward to the next one! (see how n't only once a year?) After all, when else can you meet David Valdes, James AND the publisher lady!!! C-YA!

Photos by Charles Delavalle (Top right photo) Michael Berryman and Tom Savini light down the latest issue of SCARY MONSTERS MAGAZINE. Tom was:

(Bottom left) Ultimate Vampire's fan, Avery turned up late to the event in his custom made Vampi outfit. Here also is holding the new Vampire's Hardcover Special from 1974 of which only 500 were printed.

(Bottom right) Billie King Roger Corman drew quite an admiring crowd and answered lots of questions.



B I G BUGS INVADE SAN DIEGO!

By Torrance Sanford
(Scary Reporter)

From March '93 till September 1993, the San Diego Natural History Museum featured an exhibit of giant robotic insects. I thought I was on the set of a 50's BIG Bug movie. Fortunately these insects won't go on a rampage or feel the need to eat anyone. For those who could not attend, I have included some scary photos for you.

(Top right Scary Photo) Manky Pray needs about Great-granddad, THE DEADLY MANTIS in SCARY MONSTERS #6. (Center) Bug me and I'll stick it to you! (Bottom) Where's Peter Graves?



CAROLINA THEATRE IN GREENSBORO, NC CELEBRATES HALLOWEEN WITH DOUBLE FEATURE

Report by Daniel Johnson

The historic CAROLINA THEATRE in Greensboro, NC marked the holiday weekend with a Saturday and Sunday night double feature of the original 1931 FRANKENSTEIN and the 1957 SF classic, THE INCREDIBLE SHRINKING MAN. On hand with a display of their collections were SCARY MONSTERS' own Dan Johnson (top photo on left) and local model maker, Chris C. Murray (pictured top right).

Send in your scary news on products, shows, movies and other items of a scary nature to:

SCARE-NEWS c/o
DENNIS DRUKTEMIS
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THE CHILLER THEATRE

The next Chiller Theatre show will be held on May 21 & 22 at the Rothman Center in Hackensack, New Jersey. Plans are now in progress for the biggest show ever.

For more info, call or write:
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KITBUILDERS Magazine #10 is NOW AVAILABLE!



If you are into figure kits or just thinking about it, check out the fun informative **KITBUILDERS MAGAZINE**.

KITBUILDERS MAGAZINE is dedicated to creating figure and set-B model kits from the plastic ones of the 50's, 60's and 70's to the newer resin and vinyl kits of the 80's, 90's, and beyond.

Now published quarterly, each 64 page issue is set off with a full color cover. A sample copy is available for only \$6.00 postage paid. (Canada \$8.00/Foreign \$12.00). A year subscription is \$20.00. (Canada \$32.00/Foreign \$45.00). Issues #1 through #6 are sold out.

KITBUILDERS MAGAZINE is also part of the **INTERNATIONAL FIGURE KIT CLUBS**. For more information send an SASE to **Kitbuilders P.O. Box 380 Sharon Center, OH 44074-0380**.

**SCARY MONSTERS
SCARE-CARDS™
HORROR HOST LEGEND
Promo Card #3**



THIS ISSUE MAY CONTAIN TWO SCARE-CARDS!

As part of our firm commitment to keep **SCARY MONSTERS MAGAZINE** a fun monster magazine, this issue may contain two **SCARE-CARDS**. Just pretend that the magazine is your wrapper and slowly open the pages to find your own collectible **SCARE-CARD** each and every issue.

A **DOC STEARNHIL** **MONSTER Horror Comic Book Legend Promo Card #1** or a **ZACHERLEY Horror Host Legend Promo Card #3** may lurk in these pages. If your issue doesn't contain these cards, a limited supply is available for \$1.00 each (or four stamps each) to cover postage and handling from **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 346 Jocelyn Pl. Highland, IL 60040**.

It's still a little early to confirm, but it looks like the **Electrifying Elvish** issue will also contain two **SCARE-CARDS**. Collect them all! They're **Scary!**

VINTAGE POSTER ART CONVENTION AND AUCTION

The 2nd Annual Vintage Poster Art Convention and Auction takes place the weekend of April 22-24, 1994 at the Sheraton Airport Hotel in Cleveland, Ohio. The convention will also celebrate the 20th Anniversary of the **TEXAS CHAINSAW MASSACRE**, the principle cast members will receive for the first time more making the landmark horror film.

For more information contact: **Mervin Everett, Jr. Last Working Picture Co. 2644 Euclid Ave. Cleveland, Ohio 44115 (216) 781-8831**

or **Merv Davis Vintage Film Posters 1993 Van Allen Blvd. #142 Shaker Hts., Ohio 44128 (216) 781-4880**.

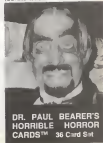
D R . P A U L BEARER'S CARD SET IS NOW AVAILABLE!

DR. PAUL BEARER'S HORRIBLE HORROR CARDS are now available (see ad on page 12)! **Dr. Paul Bearer** was one of the cover ghosts on **SCARY MONSTERS MAGAZINE #8**, as well as the special host for that issue. He was also featured in a 7 page article and on promo card #0, the experimental model for the card set. And **Dr. Paul Bearer** joins us again this issue for a pen-filled **horror-days** article.

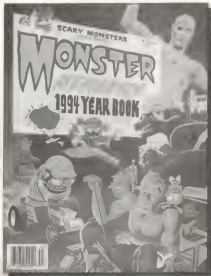
This first **Druktenis Publishing** produced set brings back the simple fun of cards and brings you scrapie, horrible, pen-filled entertainment featuring **Dr. Paul Bearer**. You can now sample this set by purchasing **Bonus Card #37** for \$1.00 plus a 29¢ stamp from **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 346 Jocelyn Pl. Highland, IL 60040** or turn to page 17 and order the entire set, but you'll probably still want to order card #37.

A limited supply of **Promo Card #0** is also available for \$1.00 plus a 29¢ stamp.

Remember...THEY'RE HORRIBLE!
(SCARY too!)



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SCARY STUFF FROM THE SCAREHOUSE

DR LADY'S GUIDE TO MOVIE & TV MONSTER MASKS

DR LADY'S GUIDE TO MOVIE & TV MONSTER MASKS is a must add to your monster reference book library. Even if you don't collect monster masks, you'll want to learn more about masks after reading Dr Lady's article in this issue. This is a 128 page book loaded with photos. **\$19.95**

**MORE
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STUFF ON
THE NEXT
2 PAGES!**



PLASTIC KITS



THE DIGGER



DADDY THE SUBSQUANTEE



DAVEY THE MOTORCYCLIST



Weird-ohs

WEIRD-OHS PLASTIC MODEL KITS are available again, thanks to TESTORS. Here's a chance to experience the fun of building plastic kits at a very SCARY price. DIGGER, DADDY, DAVEY, FREDDIE FLAMEOUT, ENDVILLE EDDY, LEAKY BOAT LOUIE, DRAG HAG and HUEY'S HUT ROD are now available for only **\$5.00** each



You'll want two of each of these beautiful, full color portraits of DRACULA, FRANKENSTEIN, WOLFMAN and the CREATURE for your "Classic" monster collection. These are actually 300 piece boxed puzzles by Golden that you'll want to display sealed in the box or built to a full 14" x 18".

\$5.00 each



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SCARY MONSTERS. M.U.H.P.

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One at a time ... *OR ALL AT ONCE??*

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THIS ISSUE - NARY MONSTERS GET DOWN AND DIRTY WITH
THE WORLD'S GREATEST MONSTER-FIGHTER ...

COMIC BOOKS

M.U.H.P.





Creators

Drains

Gilbert

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Promo Card #1



Meet **DOC. STEARN**, The World's Greatest Monster-Fighter! As **MR. MONSTER**, he defends mankind, operating from his mansion high atop **SLAUGHTER MOUNTAIN**. Michael T. Gilbert created **MR. MONSTER** in 1983.

Learn more about **MR. MONSTER** in the Terrific Tenth issue of **SCARY MONSTERS MAGAZINE** available at your local comic book store, bookstore and other select locations or direct from the publisher, **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 for \$5.50 postpaid.

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SCARY MONSTERS

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HORROR HOST LEGEND
Promo Card #3



John Zacherle, Zacherley, Zach, Roland or the Cool Ghoul, as he is sometimes known, is a horror host legend. He began his horror hosting career in 1957, hosting SHOCK THEATER and his legend still lives on to this day. He has been immortalized in a resin model from Monstrology Models (see photo on other side) that is now available for \$75.00 + \$5.00 for shipping and handling from Monstrology Models P.O. Box 163 Springfield, NJ 07081.

Learn more about horror hosts and SCARY MONSTERS in each and every issue of SCARY MONSTERS MAGAZINE. Don't miss out on a single SCARY issue. start your subscription today for \$16.00. Send your payment to DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Zacherley is TM and © 1989 John Zacherle. Sculpture by Jon Wang.

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HORROR HOST LEGEND
Promo Card #3



Mr. Zachary, Zachary, Zach Roland of the Gold Circle, as he is sometimes known, is a Horror Host legend! He began his horror hosting career in 1987 hosting SHOCK THEATER and his legend still lives on to this day. He has been immortalized in a poster card from Monstology Models (see photo on other side) that is now available for \$15.00 + \$5.00 for shipping and handling from Monstology Models P.O. Box 163 Springfield NJ 07081

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Learn more about MR. MONSTER in the January
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